

Portfolio **LUISA HEINZ**
Body, nature and other creatures.



Body and creature

Playing with figuration, the sculptural and pictorial transformation of textiles and using natural materials are topics of my artistic practice. I create characters and fragments of an ecofeminist narrative. With the approach of "Shapeshifting", I create a narrative that deviates from a prevailing anthropocentric perspective.

The body is used as an actor and mind.

I examine the interface of the body with its protective and communicative functions in the environments it encounters. My working method is multimedial: textile objects, performative activatable shells and performative staged photographs form a symbiotic work.





I found myself in a desert of coherence. In search of a moment of retreat.

The installation opens up the field of a fictional excavation in which different time sequences, bodies and processes meet. A field in which layers of earth and stone are removed to reveal past and future narratives. Futur 2 meets the radical present, encounters the past.

The installation was designed in dialog with the existing architecture of the exhibition space. Objects and modified found materials that have passed through various transformation processes are brought into a narrative context. The project is based on theoretical research.

A collaboration was also created in the process: two texts to be found in the installation, "Das Feld räumen*" and "Unvollständige Liste der Fundstücke:" written by H. Sturm (architect and journalist).

Desert of coherence - the field of excavation

Moment of retreat - the silence of a moment of contemplation, in the sense of the "Nunc Stans" according to Hannah Arendt.

Exoskeleton. Inner unrest.

Carbonized spruce wood, hexagonal bolts, nuts,
450 x 380 x 250 cm, 2024

The architecture of the „Exoskeleton“ is based on the shape of scaffolding used to secure buildings. These scaffoldings are attached to the outer walls of buildings at risk of collapse.

The „Exoskeleton“ has an inherent temporality, a predictable end to its function. This is broken by the transformation of the material: the wood made more durable by fire.

Installation view: diploma exhibition AdBK, Munich





Unknown relatives.

Ceramic: paperclay, glaze,
40 x 18 x 12 cm
Holder: iron,
77 x 2 cm, 2024

Installation view: Diploma exhibition AdBK, Munich

Red deer skulls served as a formal model for the ceramics. A deer skull as the mask and face of an intermediate being is a repeated motive in my works. A figure that evokes questions about coexistence and being critters. For this project, the skulls were translated into a different material in order to bring the form to the center of attention.

In the field of the excavation "the desert of coherence", a psychogram of these three "Unknown relatives" is drawn in the space through the assembled objects and transformed found objects.

Alien? Or form left behind?
Prehistoric or futuristic?

Unknown relative. A burden of meaning?

Ceramic:paperclay, glaze, 37 x 21 x 12 cm

Holder: iron, 77 x 2 cm

Outdoor textile 170 x 150 cm

Din A 4 paper, printed with "Das Feld räumen",
"Unvollständige Liste der Fundstücke", 2024

*Layers of clothing. Like the different layers of meaning that
can be applied and removed.*

Collaboration. Hybrid artist identity

Installation view: Diploma exhibition AdBK, Munich

Das Feld räumen*

Sie halfen alle ohne Arme, die Schädel voran, wühlten die Erde auf.
Es musste aber eine klar umrissene Fläche sein, also nahmen sie die
Hörner zur Hilfe, die ließen sie liegen, danach.

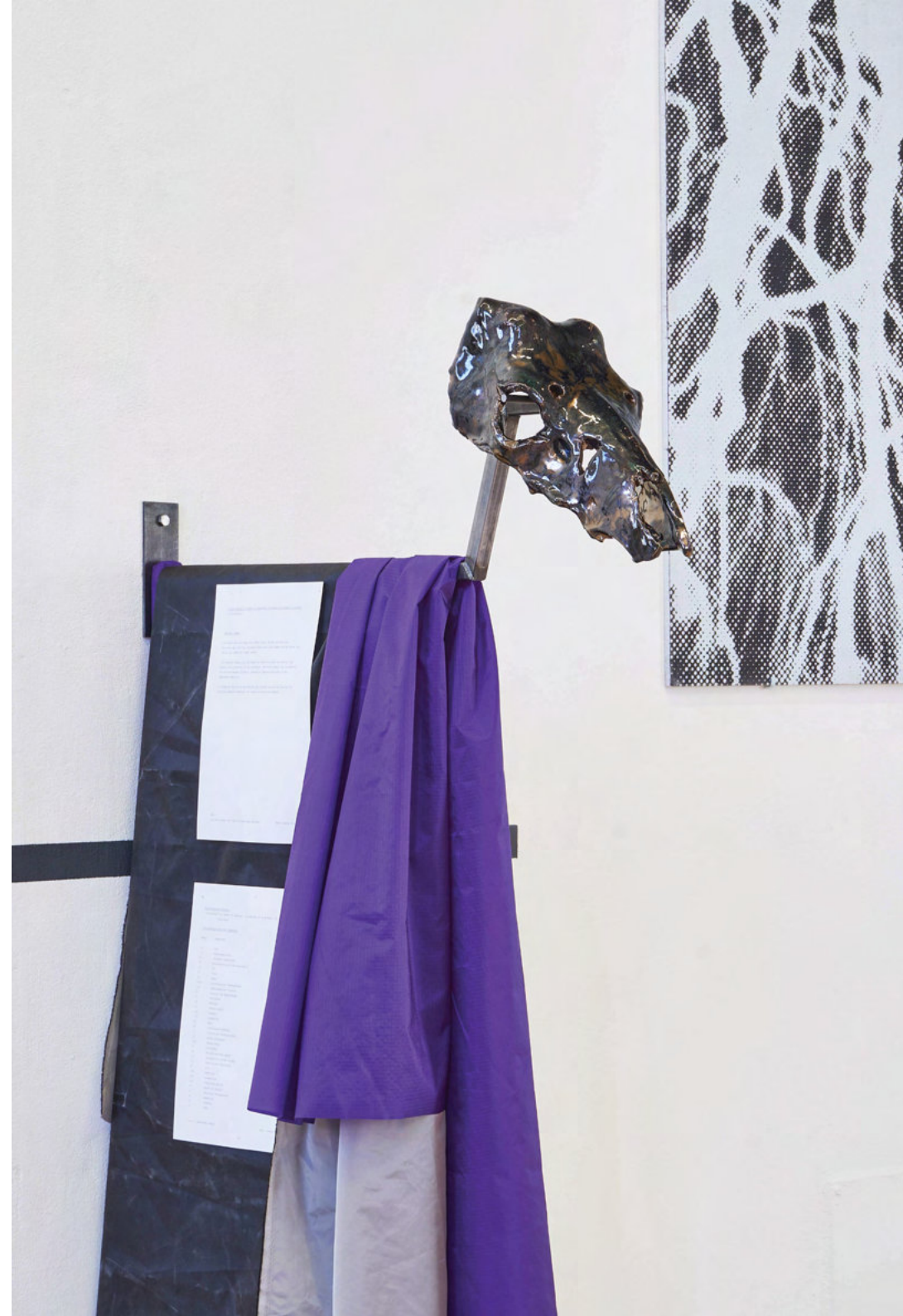
Die Grasnarbe klappte auf, sie sahen die Bäume von unten und wussten,
sie hatten richtig vermutet. Es war ein Negativ der Wirklichkeit, die sie
kannten und sie verschwanden glücklich (jedenfalls zögerten sie nicht) in
der gefundenen Dimension.

So finden wir den Ort vor und stützen ihn, stützen uns auf ihn, wie auf die
Schultern unserer Großmütter. Der Zugang ist heute ein anderer.

*Def.:

Das Feld räumen: Ein Feld zu einem Raum umformen

Text: Hanna Sturm



Imprint 2

Screen print on Fermacell board, hook screws,
100 x 150 cm, 2024

*The print is a transformed photograph of tree branches.
Reversed it reminds of veins or lymph systems in the human body.*

Installation view: Diploma exhibition AdBK, Munich

Imprint 1

Next page, right:

Screen print on Fermacell board, hook screws,
Wall: 300 x 75 cm, floor: 200 x 75 cm, 2024

A close-up of Nagelfluh served as a source for this print. Nagelfluh is a type of rock that is often found in the foothills of the Alps and is used as a building material. A reference for a geographic location of the excavation site. Like Imprint 2, the image is an interplay between macro and micro.

Installation view: Diploma exhibition AdBK, Munich

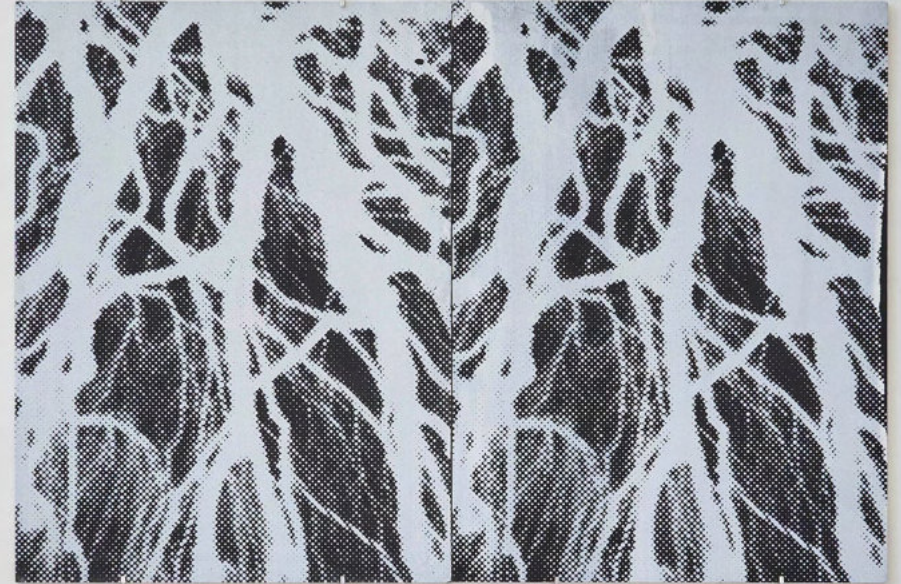
Trace

Next page, left:

Boulder, graphite pigment, charcoal pigment, acrylic bind, nylon rope, snap hook, 16 x 35 x 55 cm, 2024

The rope wrapped around the stone draws a line on the ground. By using the rope, a human movement has been inscribed into the material. The work Trace refers to the book by T. Ingold "The life of lines". The stone is from the series "Signposts for simulated natures".

Installation view: Diploma exhibition AdBK, Munich







The weight of its past

Found object, fire beans, mica,
20 x 25 x 100 cm, 2024

*Found object from the city in which the installation was exhibited. Ritual moment.
Mica- extractivism, beans- living potential.*

Installation view: Diploma exhibition AdBK, Munich



Groteske

Deer skull, fox head, fake fur
fine-art print edition, 2022

Performative photo research. Critter, intermediate being.

A performative search for the embodiment of an intermediate being. Inspired by the concept of the critter, which is discussed by D. Haraway. Groteske, a performative figure that tries to escape the hierarchy between human and animal form and negotiates a new presence. The play with the deer head, below a fox head, as a face, deals with the animalization of the human body in ritual acts. The furs that serve as a costume in this performative action are artificial furs. Between the real, animal components of the costume and the human, recreated animal skins, a tension is created that discusses the duality between natural and artificial. The title of this photographically captured performative action refers to the art historical concept of the grotesque. The performing person who gives the critter its physicality is the artist herself.



[REMIX]

Canvas fabric, acrylic paint, spray paint, thread, wire, secondhand clothes, accessories (stone, bronze), ca. 170 x 65 cm, 2022

Three figures, between human and animal. Play with the Representation of corporeality through textile shells.

Installation view: annual exhibition class of Alexandra Bircken, Munich

Three figures, autonomous and yet connected by a similarity. Empty textile shells that stand like independent bodies and at the same time refer to absent, living bodies. Their physicality relates to each other through posture and positioning. Their faces are empty caps with wide open mouths. An ambivalent play between ghostly presence and textile shell. The work [Remix], consisting of three figures, arose from the impulse to create a new, independent group of artworks from already existing pieces. By combining various researches, a new work with several layers of content was created, which at the same time opens up to a new content through the newly created, autonomous presence of the figures.



[REMIX] Installation view: the-pool, Dusseldorf

Omega

UV-print on Alu-Dibond, Sticker, 84,1 x 59,4 cm, 2023
Performative photo research about female self-representation in the history of portraits, intermediate beings in times of digital identity, critter and other forms of being nonhuman-human.

Installation view: annual exhibition class of Alexandra Bircken, Munich



[are.radio]

Stones, leather jacket,
Size 45, acrylic paint, ribbed steel,
62 x 80 cm, 2022

Installation view: annual exhibition class of Alexandra Bircken, Munich





organ [of my] memory.

Antlers, leather jacket
Size 38, acrylic paint, 2022

Installation view: annual exhibition class of Alexandra Bircken, Munich

Both work organ [of my] memory, [are.radio] move at the interface between sculptural pieces on the wall and objects that can be activated by performance. Jackets that have been removed from their use as objects of commodity through creative interventions. Protective covers that respond to an intimate, physical sensation.

organ [of my] memory, a chest armor and fragile structure at the same time. Exoskeleton and protective hardshell.

[are.radio], a reference to esoterically related jewelry, in which selected stones are said to have an energetic, healing effect. In this case, grounding is created by the weight rather than the energy of the stone. The title refers to the spiritualist movement at the turn of the century, when some people understood themselves as receiving medium.

me , xyc

Plaster, canvas, acrylic paint, thread,
each hand 14 x 4,5 cm, 2021
How my hands became crawling creatures.
Installation view: Goldberg Galerie, Munich





In between

Pine twigs, canvas overall, leather gloves
fine-art print edition, 2022
Performative photo research.

B-wax

Beewax, sneaker, size 40, 2021
Installation view: Goldberg Galerie, München





New surroundings.

Work overall made of cotton, acrylic paint, spray paint, screen printing, various sizes, 2023

Installation view: Umspannwerk, Wasserburg

A series of nine overalls which, as objects and wearable costumes a field of tension between painting and clothing. The environment inscribes itself pictorially into the textile of the into the textile of the overalls. Four of the overalls were shown in the shown in the installation. The installation opens up a dialog between the second skin of the human being, the textile, and the third skin, the walls of the building. Protective skins. Individual and yet formally connected.



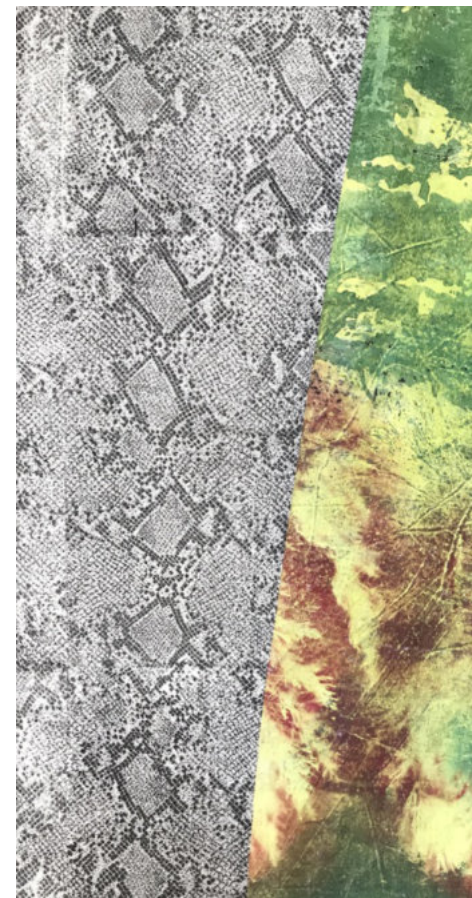
New surroundings. Installation view: Umspannwerk, Wasserburg

Under my skin, inside your house

Wallpaper: silkscreen on paper, clothing: canvas, acrylic paint, spray paint, thread, 180 x 145 cm, 2021
Work about blending into one's environment, as a performative act. Melting into each other. Chimera.

Installation view: Goldberg Galerie, Munich

Luisa Heinz





New surrounding

Canvas, acrylic paint, spray paint, thread,
150 x 65 cm, 2021

In limbo between image and clothing. Nature inscribes itself. Researching new shells.

Installation view: Magma Maria, Offenbach



New surrounding Installation view: Magma Maria, Offenbach

New surrounding

Longing for the body - Can you hear the (...)thinking? at Magma Maria, Offenbach. Review by Emily Nill

Magma Maria DATE10/09/2021 — 26/11/2021 CURATOR Louisa Behr, Anna Holms AUTHOR Emily Nill



"In the adjoining room, Luisa Heinz is showing, in addition to two mixed media photographic works, the series New Surrounding. Five of her "Bildkörper," self-sewn and subsequently painted overalls made of canvas, hang on wire hangers on the wall. The color scheme of the individual works varies, hard black and White contrasts alternate with soft rosé.

The organic prints of branches or leaf structures are conspicuous structures, an inscription of nature in image and clothing and the clothing connoted above all by hippiesque batik look.

Thanks to Heinz's artistic updating the overalls gain a recognition value, an ecological branding. The fact that the pieces are all unisex, i.e. no traditional measurements of men and women, makes them all the more contemporary.

They are wearable clothing and in their hybrid mixture of painting-sculpture they are also autonomous works of art. Much like Daria Nazarenko's semi parachutes, the stylish shells on the wall claim to be more than just objects or extensions of something.

In their ghostly, subjective presence they refer not only to other bodies, but also to themselves.

In this reciprocal play of utility and purposelessness, the New Surroundings become the projection surface of contemporary discourse: the boundaries between the art space and the outside world, ecology and sustainability are inscribed in the overalls, as are queer feminist demands for the dissolution of the binary Gender construct - represented by the second skin of "fashion" and its performative aspect. If the artist herself speaks of the New Surroundings as a limbo state between image and clothing" it becomes clear, the importance of concepts of movement and fluidity even in traditions such as painting it implicitly refers to the importance of concepts of new materialism or post-humanism for contemporary art making."



Groteske

Deer skull, fox head, fake fur
fine-art print edition, 2022
Performative photo research. Critter, intermediate being.



Cut outs

Fox paws, spray paint, key rings, 19 x 3 x 2 cm, 2022



Bird research

The works Falcon-Hat, How to become a bird and ryx originate from a research about the relationship between birds and humans. By chance, I became a spectator of a falcon hunt during a walk. The communication between the falconer and his two birds aroused my interest. A dialogue between domestication and trust. I wanted to deal more with the subject of hunting and the relationship between bird and man. Birds and humans are closely interwoven historically. The bird embodies the human longing for freedom and weightlessness. Falconhat is a series of six falconcaps tailored to fit the human head. They function as objects, but also carry the potential of performative activation. Ryx is a hybrid between bird and human. An Object and a costume at the same time. The performative photo work How to become a bird plays with the image of the raptor in human appearance.

How to become a bird

Feathers, leather clothing 2021
Performative photo research.
Critter, intermediate being.

Falcon-Hat

Canvas, acrylic paint, thread, 2021
Series of falcon caps in human size.





RYX

Canvas, acrylic paint, spray paint, feathers,
bicycle tubes, thread, wire, 125 x 145 x 30 cm, 2021
Installation view: Kunstpavillon, Munich



Mutterschiff

Canvas, acrylic paint, sheep fleece, bicycle tubes, wire
50 x 153 x 15 cm, 2021

Installation view: Kunstpavillon, Munich

Rhythmus 2

Canvas, acrylic paint, thread
300 x 195 cm, 2020

This work negotiates the encounter between painting and textile art in dialogue with the surrounding architecture of the artwork. For Rhythmus 2, painted canvas surfaces were sewn together in an irregular yet geometric pattern. Inspired by the textile technique of quilting. This resulted in a 3-meter-high textile wall that functions as an independent image from both sides and, through various types of installation, always enters into a new relationship with the architecture of a room.





Outsider

The Outsider series was created during the first corona lockdown. The closed doors of the Düsseldorf Art Academy provided the impulse to try out a way of working without a studio. A forest became the new location for research and work. "I took my time to simply observe nature and listen to the sound of the trees, the birds and insects....to reflect about the space around me, about our interaction with the environment and which role nature plays in an urban society". An excerpt from an essay I wrote during this time. This research gave rise to the Outsider series, painterly canvases that were designed in nature and then installed outdoors for certain periods of time. The exploration of new spaces of visibility for visual art also influenced this work.



Outsider Installation view: forests in the south and west of germany



The visitor

Costume: recycled textile

Mannequin: cast of my body in plaster, 2020

Installation view: Rundgang Kunstakademie Düsseldorf

The visitor deals with a physical, performative presence in a static sculpture. The body of the artist is present. It becomes part of a fictitious figure: the visitor. The plaster body is a cast of the artist's body. It was important to her in creating the work to bring the presence of her own body as a constant presence into the exhibition space. The visitor, is a figure with an abstracted face. The shape of the mask, a mixture of elephant head, ritual mask and gas mask. It replaces a human head, thus inserting the figure into the context of a fictional, futuristic narrative. The robe and mask were made from recycled materials.

Erde

Earth, plaster, bucket, 2019



Goldenes Fell

Cast of my body in plaster
Sheep fleece, bicycle tubes, 2021



LUISA HEINZ

born 1997 in Essen

lives and works in Munich

EDUCATION

2024 Diploma, AdBK Munich

2023 AdBK Munich, class of Raphaela Vogel former A. Bircken

2023 AdBK Munich, guest at class of Alexandra Pirici

2020-23 AdBK Munich, class of Alexandra Bircken

2019-20 Kunstakademie Dusseldorf, class of Dominique Gonzalez-Foerster

2018-19 Kunstakademie Dusseldorf, foundation course fine arts

2017-18 HBK Braunschweig, studies of Art Science

EXHIBITIONS (selection)

2024 I found myself in a desert of coherence. In search of a moment of retreat.

diploma exhibition AdBK Munich

2023 Inside the woke cube: moving heads pt. 1, Klasse Vogel/Bircken, Kunstarkaden Munich

2023 Energy Workation, AK 68, Wasserburg am Inn

2023 Klasse Bircken, class of Alexandra Bircken, annual exhibition AdBK Munich

2022 Hiding in plain sight, group exhibition, the-pool, Dusseldorf

2022 Fruit of the Gloom, class of Alexandra Bircken, annual exhibition AdBK Munich

2022 January, class of Alexandra Bircken, Goldberg Galerie, Munich

2021 "can you hear the (...) thinking?", group exhibition, Magma Maria Offenbach

2021 To be successful in hunting, class of Alexandra Bircken, Kunstpavillon Munich

2020 Peace for nature, showcase exhibition, living room Alfter

2020 Last Turbulence class of Dominique Gonzalez-Foerster,

annual exhibition art academy Dusseldorf

RESIDENCIES, SCHOLARSHIPS

2023 Project funding Akademieverein

2023 Residency, Energy workation, Wasserburg am Inn

2023-24 Germany Scholarship

2022 Scholarship, Jubilee Scholarship Foundation of the State Capital Munich



INTERNSHIPS, FURTHER EDUCATION (selection)

2023 Field project The Emancipated Dancer by Lilach Pnina Livne, Impulstanz, Vienna

2023 Yoga teacher training, Patrick Broome Academy, Munich, 200 h

2023 Online Course of the Spirit Dance method by Lilach Pnina Livne, 10 weeks

2016 Voluntary by Les Grands Voisins, urban design project, Paris, 4 weeks

2015 Sculpture internship in Florence, Italy, 2 weeks

2014 Social internship at Mbagathi Waldorf School, Nairobi, Kenya, 4 weeks

2013 Theater Academy, Cologne, Germany, 3 weeks

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