

CLAUDIA CHASELING
SILENT SHADOWS

MAUS CONTEMPORARY

2 - 9 paintings for exhibition

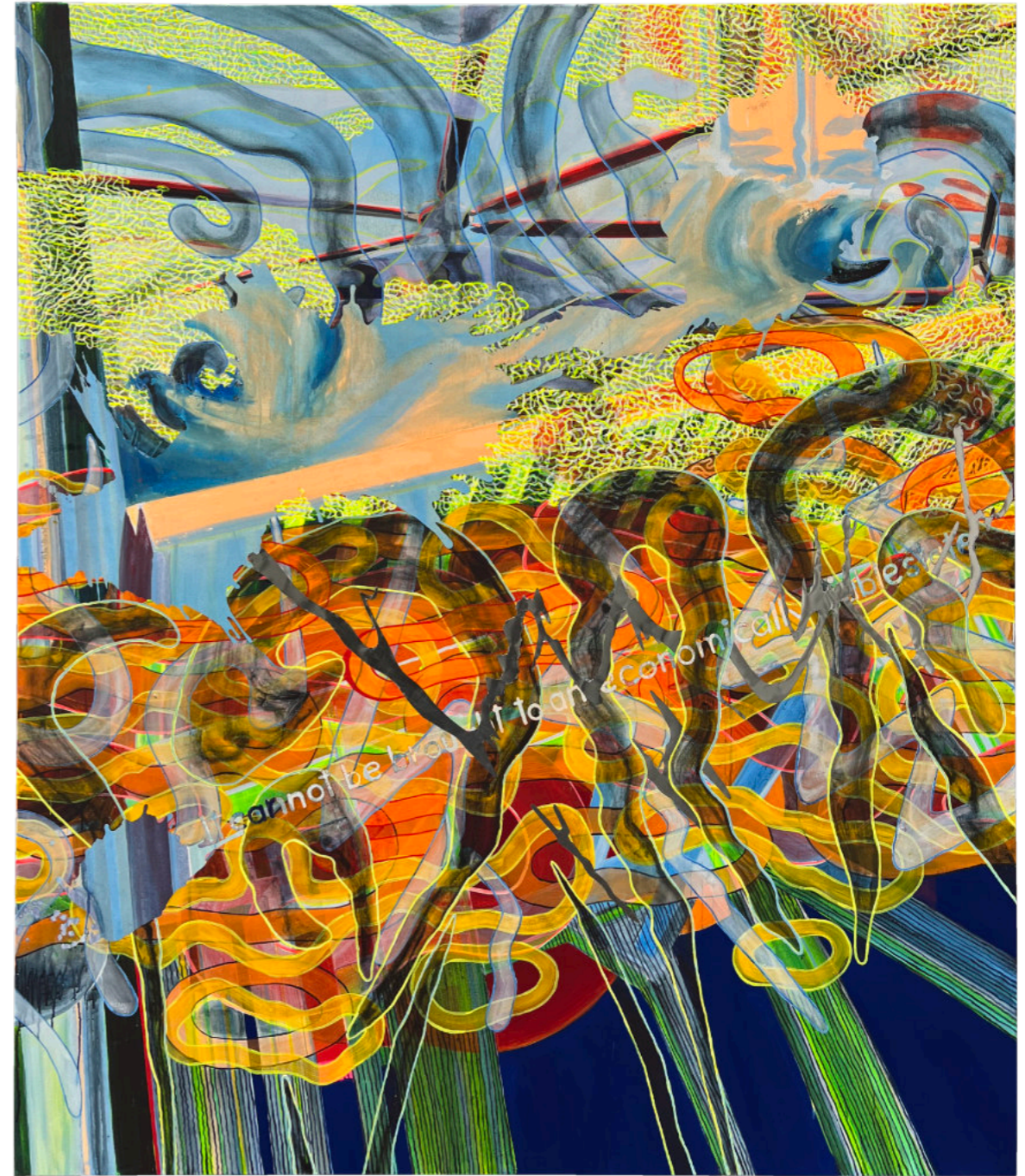
10 - 13 in progress drafts

14 - 29 context of work

28 - 35 biography, CV, download monograph



"the system 1", 2023, aluminum, pigments, MDM binder and oil on canvas, 47 x 47 inch / 120 x 120 cm
"the system 2", 2023, aluminum, pigments and MDM binder on canvas, 47 x 47 inch / 120 x 120 cm



"souls", 2023, aluminum, pigments and MDM on canvas, 79 x 70 inch / 200 x 180 cm



"deluge of delusion 6", 2023, aluminum, pigments, MDM binder and oil on canvas, 98 x 70 inch / 250 x 180 cm



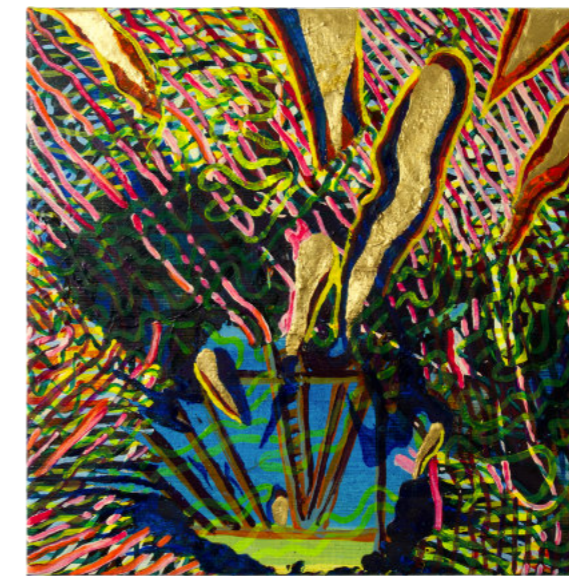
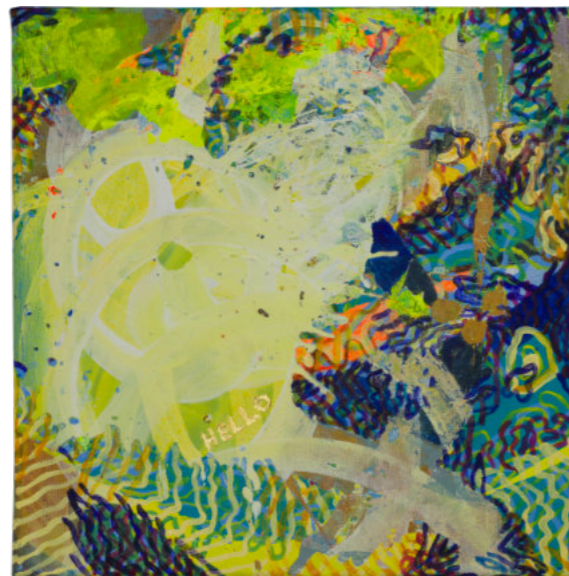
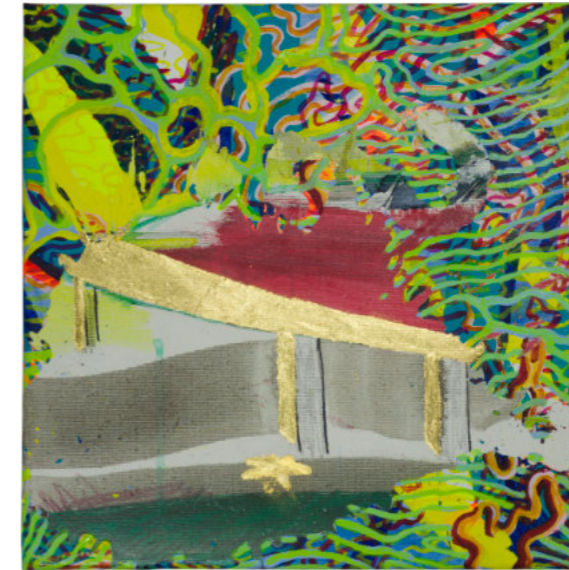
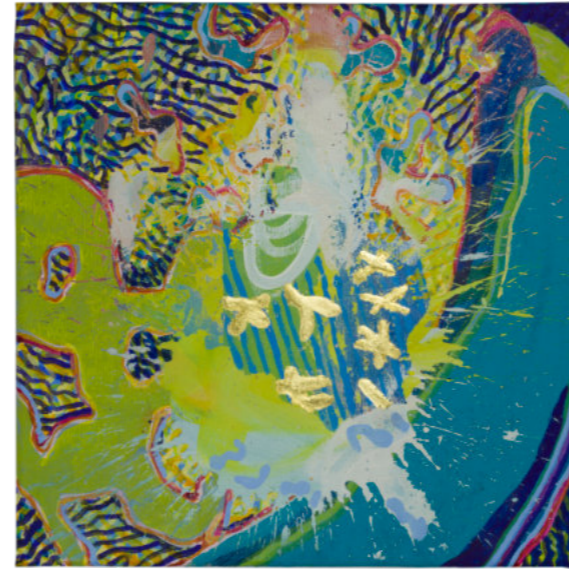
"deluge of delusion 7", 2023, aluminum, pigments and MDM binder on canvas, 98 x 70 inch / 250 x 180 cm



"cat", 2023, aluminum, pigments, egg tempera and MDM binder on canvas, 11 x 20 inch / 30 x 50 cm



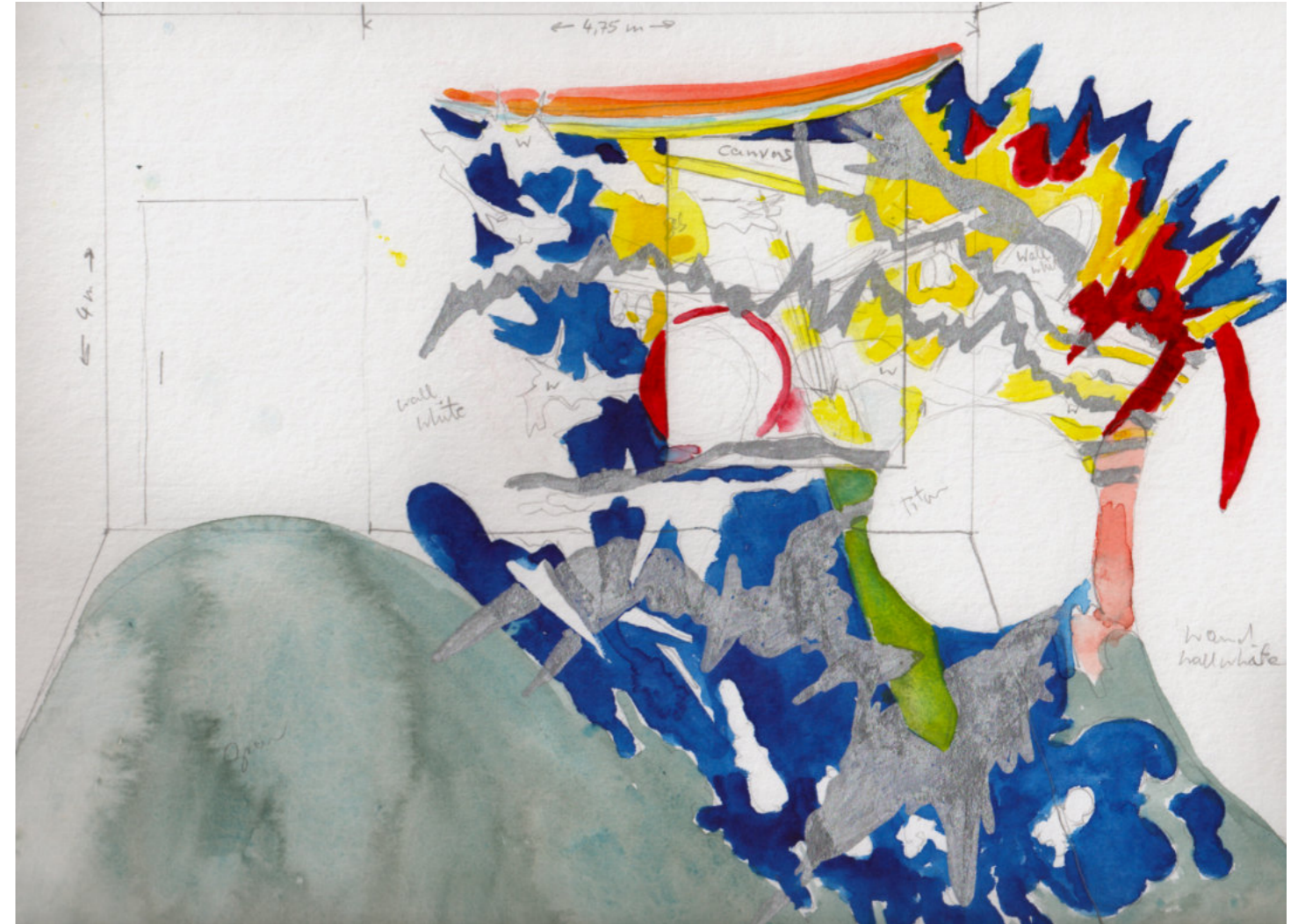
"shadows", 2022, aluminum, egg tempera and oil on canvas, 30 x 38 inch / 80 x 96 cm



"looking through 1", 2021, "reverse universe", 2021, "looking through 2" 2021,
"just a few steps away", 2021, "escape 1", 2022, "escape 2", 2022,
gold leaf, pigments, egg tempera, MDM binder and oil on canvas, 11 x 11 inch / 30 x 30 cm



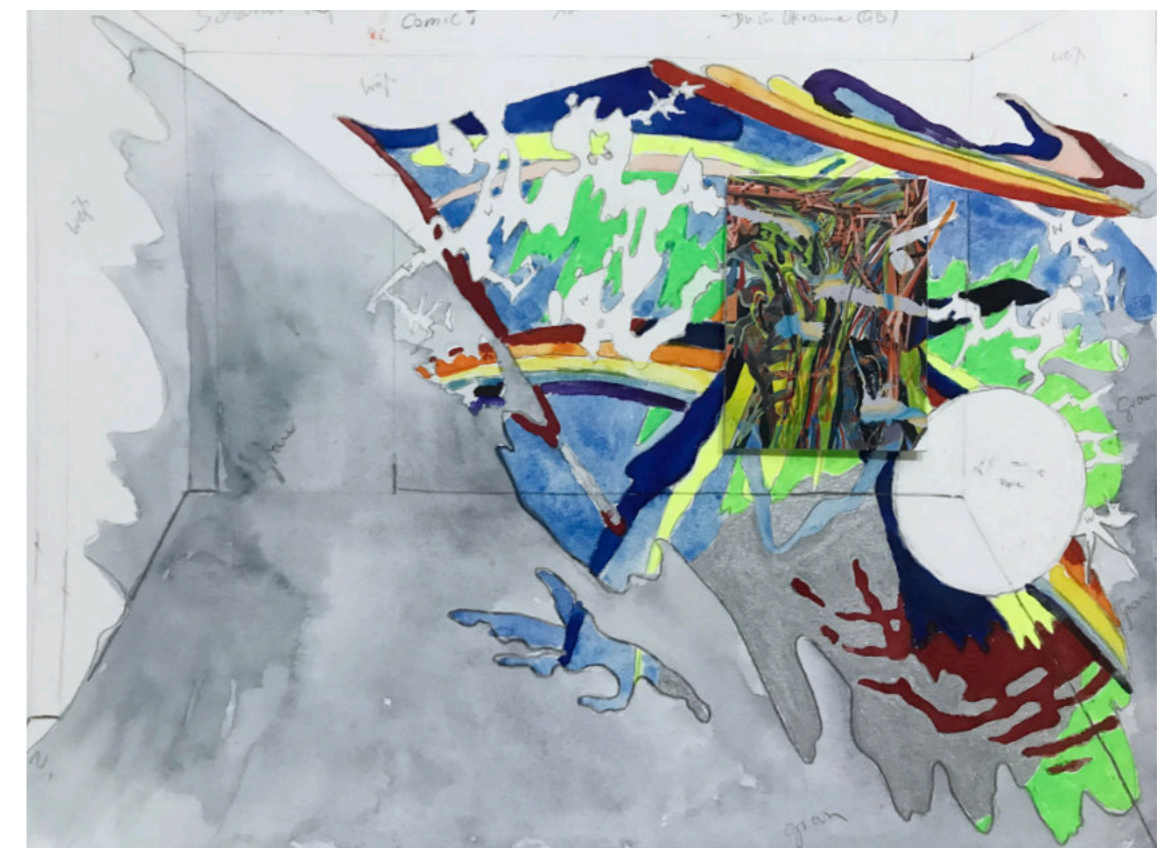
"silent shadows" draft 1, 2023, water color and pencil on paper, 8 x 13 inch / 20 x 34 cm



"silent shadows" draft 2, 2023, water color and pencil on paper, 8 x 13 inch / 20 x 34 cm



"silent shadows" draft 4, 2023, water color and pencil on paper, 8 x 13 inch / 20 x 34 cm



"silent shadows" draft 5 and draft 6, 2023, water color and pencil on paper, 8 x 13 inch / 20 x 34 cm

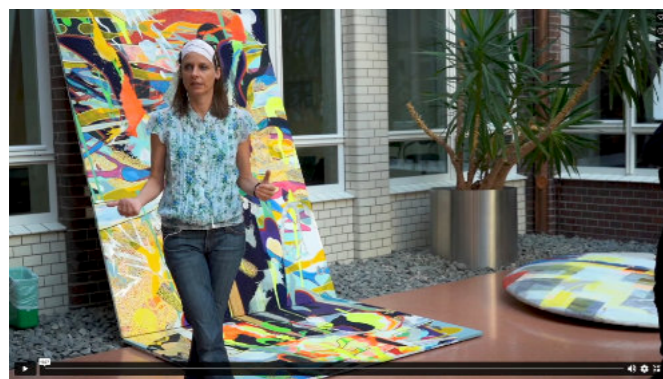


CONTEXT of work

Spatial Painting: Site-Specific and Time-Specific Artworks

Claudia Chaseling's artistic practice consists of drawing, graphic novels, mixed media on photos and abstract studies of nature, which all feed into site-related paintings, paintings on traditional and shaped canvases, and expansive three-dimensional works, the Spatial Paintings.

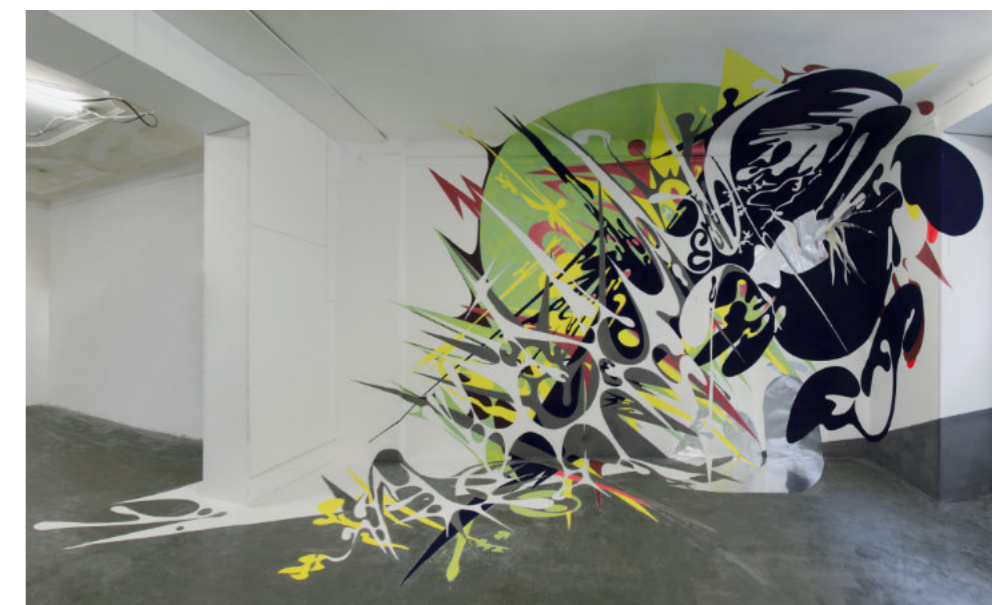
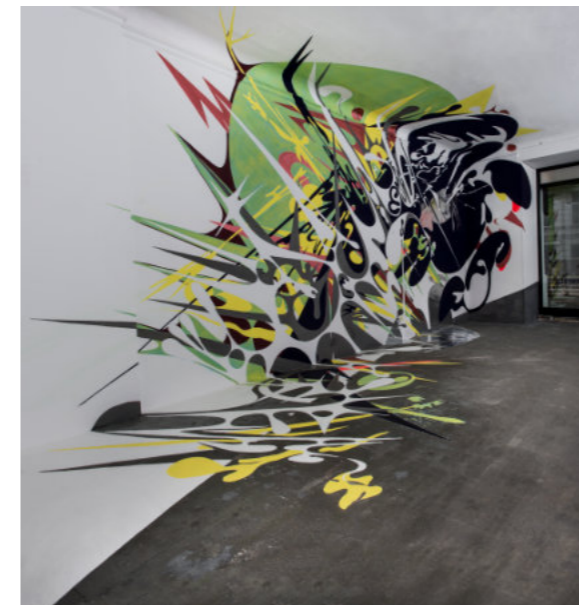
The starting point for these works is always observations of the environment and its change. Dry color pigments are used to paint movements of biomorphic and amorphous forms, optically inverted perspectives, and garishly fluorescent wave structures. In the period 2000-2010 the focus was on structures in nature that had developed over millennia, such as lines in rocks, but also water movements and fractals. What captivates Claudia Chaseling since then has been the impact of human interference in natural habitats, such as mutated nature caused by toxic influences. Thematically, Spatial Paintings deal with distorted landscapes, alienated places,



click on photo for link to the video tour of the exhibition "mutopia 5"



click on photo for link to early works "grids"



click on photo for link to series of Spatial Paintings



click on photo for link to the interview "Artist spotlight"



click on photo for link to video "Murphy the mutant"

mutated plants, and living beings whose transformation stems from radioactive contamination, or for example from the influence of pesticides and other substances.

The paintings engage an interfacing of abstract shapes with painted texts, symbols, cartoon-like figures and elements from architecture and technology that relate to a specific subject matter. A vortex of utopias and visions is implemented, creating distorted and infiltrated perspectives in the painting, which Claudia Chaseling calls the "Mutative Perspective". In 2013, she published the graphic novel "Murphy the mutant" that became an anchor for her work. She is searching for a new perspective in painting, which captures the multidimensional, unstable realities and the condition of alienation in which we exist today.

The Spatial Paintings interrupt the geometric order and aim to transmute the exhibition space through their profound depth and sway between the two and three-dimensional. These site-mutative biomorphic abstract murals covering walls, floors and ceilings are drafted from one particular viewpoint, to flatten, distort and dissolve the familiar geometry of the exhibition/museum space, whilst carrying social-ecological meaning. For in depth information please click this link to Claudia Chaseling's PhD thesis

["Spatial painting and the mutative perspective: how painting can breach spatial dimensions and transfer meaning through abstraction".](#)

Exhibition view "radiationscape", Art-in-Buildings, 55 5th Ave., New York City, USA

2018, aluminum, pigments, egg tempera, MDM binder and oil on wall, floor and 2 oval canvasses, 142 x 394 x 100 inch / 360 x 1000 x 250 cm

Video of the tour through the exhibition "mutopia 5", 2020 Australian Embassy, Berlin, Germany

"grid 2", 2006, egg tempera and oil on canvas, 70 x 70 inch / 175 x 175 cm

"Murphy the mutant", video stills, 2013, video of the graphic novel, 14 min.

Exhibition view "omen", side-view and from the specific view-point, mutative perspective painting, 68 Projects, Berlin, Germany

2014, egg tempera and aluminum on wall, floor and ceiling, 157 x 276 x 118 inch / 400 x 700 x 300 cm

Recent Projects

Dissonance.Platform Germany

Dissonance. Platform Germany, edited by Mark Gisbourne and Christoph Tannert, is a book published by DCV that surveys 81 artistic positions in the field of painting in Germany. Following the publication of the book, Künstlerhaus Bethanien presented a first exhibition with 40 selected positions.

It is often argued that any selection of artists must follow a previously validated discourse so as to ensure its meaningfulness, in much the same way that cities and municipalities choose the beneficiaries of their graves of honour.

Post-reunification Germany has emerged as an important forum for international painting. The post-German-wall generation of artists born in the 1970s and 1980s eschew alignment with collective tendencies and resist clearly definable influences. Meanwhile, their art has registered the cultural and sociological dislocations and divergences since the fall of the Iron Curtain with seismographic precision.

The editors of DISSONANCE. Platform Germany present eighty-one of the most significant painters working in Germany in the past two decades. They have the courage of strong opinions, turn the spotlight on unsuspected treasures, and tease out the unexpected value in aesthetically thrilling achievements of programmatic pluralism.

The editors dare to pass judgement, some of which are still in the process of exploring the relevant meanings they can add to painterly practice. If this publication were to be read as a scene of the crime or an uncovered bill of exchange for future developments, its claim will have been fulfilled. A vital survey of one of the most exciting chapters in the more recent history of art in Germany..



[click on photo for link to the series of paintings called "mutative"](#)

"deluge of delusion 3", 2022, aluminum, pigments, MDM binder and oil on canvas, 100 x 60 inch / 250 x 150 cm



[click on photo for link to the exhibition Dissonance. Platform Germany](#)

Exhibition view "Dissonance. Platform Germany", Kuenstlerhaus Bethanien, Berlin, Germany

"deluge of delusion 3" and "deluge of delusion 4", 2021/2022, aluminum, pigments, MDM binder and oil on canvas, each oval 98 x 59 inch / 150 x 250 cm

Claudia Chaseling

1973 geboren in München, lebt und arbeitet in Berlin
1993 Studium der Malerei an der Akademie der Bildenden Künste München (illegal Studierende)
1993-1994 Studium der Malerei an der Akademie der bildenden Künste Wien, AT
1994-2000 Studium der Bildenden Kunst/Malerei an der Hochschule der Künste Berlin
2000 Meisterschülerin an der Hochschule der Künste Berlin bei Prof. Marwan
2001-2002 Studium der Bildenden Kunst/Malerei an der School of Art and Design, Australian National University, Canberra, AU
2019 Promotion an der School of Art and Design, Australian National University, Canberra

1973 born in Munich, lives and works in Berlin
1993 studied painting at the Academy of Fine Arts Munich (illegal student)
1993-1994 studied painting at the Academy of Fine Arts Vienna, AT
1994-2000 studied visual arts/painting at the Berlin University of the Arts
2000 master student at the Berlin University of the Arts with Prof. Marwan
2001-2002 studied visual arts/painting at the School of Art and Design, Australian National University, Canberra, AU
2019 obtained her PhD from the School of Art and Design, Australian National University, Canberra

www.claudiachaseling.com

Wände, Böden und Decken wirken aufeinander als Wahrnehmungsfelder in den raumgreifenden Malerei-Installationen von Claudia Chaseling. Ihr Werk verleiht dem inzwischen vertrauten Begriff des Malens im erweiterten Feld einige Substanz. Vielleicht lässt sich ihr Umgang mit dem Raum am besten als eine Erzeugung vielfarbiger, auf Wandlungen angelegter Umgebungen beschreiben. Ihre abstrakte oder abstrahierte, in lebendig kontrastierten, hart aneinander stoßenden Farbbereichen ausgeführte Malerei ist direkt auf die Wand- und Bodenflächen des Ausstellungsraums oder auf darin gespannte Leinwände aufgetragen und erzeugt einander überlagernde optische Wirkungen von miasmahafter Transformation. Chaseling experimentiert fortlaufend mit verschiedenen Medien wie Aluminiumpigmenten, Öl, traditioneller Eitemperafarbe oder Blattgold und passt sie ihren Bedürfnissen an. In dieser Hinsicht lässt sich ihre Arbeit als eine moderne Interpretation traditioneller Formen verstehen, was auch ihre Aufnahme von Verweisen auf ältere Formen der Wandmalerei zeigt. In der Verbindung einer optischen Materialspeicherung mit einer Farbfeldästhetik festigt Chaseling einen erweiterten räumlichen Ausdruck auf der Basis schöpferischer Metamorphose und Transmutation. MG

Walls, floors and ceilings are interactive fields of perceptual investigation for the spatial painting installations of Claudia Chaseling. Her work lends substantive meaning to the now familiar concept of painting in the expanded field. The artist's spatial approach might best be described as creating colourful mutational environments. Either directly placed onto the surfaces of the exhibition space or executed on stretched canvases *in situ*, her abstract or abstracted paintings, vividly realised in colour-contrasted fields of visual abutment, generate superimposed optical effects of miasmatic transformation. Chaseling continually experiments with, and adapts or incorporates, various media, including aluminium pigments, oil, traditional egg tempera and gold leaf. In this respect, her work reads like a modern take on traditional form, one that resonates with inferred references to earlier manifestations of wall and mural painting. In blending optical material tension with a colour field aesthetic, Chaseling stabilises an expanded spatial expression based on generative metamorphosis and transmutation. MG

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muddy waters, 2021
Aluminium, Pigmente, MDM-Bindemittel, Öl auf Leinwand |
aluminium, pigments, MDM binder, oil on canvas
250 x 540 cm

muddy waters

Our understanding of the world is increasingly put to a hard test—experiences, connections, processes are obscured and single-minded solutions are no longer to be had in the mud of half-truths, interests, ideologies, promises. It is precisely this opacity that is alluded to in the title of Claudia Chaseling's exhibition. That insightful form and beauty can materialise from such disturbing opacities is no less than the riddle of art.

Claudia Chaseling's often expansive paintings act in the complex field of aesthetics as resistance and revolt, transformation and distancing from experienced or mediated reality: banishment and release at the same time. These images are not theory-based pamphlets. The thematic starting point chosen in each case and the research of the explosive facts—change as they are implemented, come to life in the painting process, draw ever wider circles that frame the theme, open it up, expand it, sometimes even call it into question. Developed entirely from painting, the pictures remain present at every moment, subcutaneously as it were; the relationship to critical reflection leads into art, into its imaginative space, which brings something unprecedented to view and simultaneously into the world. These pictures are an encounter with the world and a demand to be in the world—to participate, to see, to make a picture for oneself—in a world flooded with images and yet strangely without them, without imagination. With their whirling dynamics, with the intertwining of lines and color planes, these images create an irresolvable oscillation between visibility and foreboding, between concise form and something that eludes form or formation. Words occur, illuminate; they are at once drawing, reference, and enigma. These pictorial formations become a stage on which the contradictions, the fundamental ambivalences of our conception of the world are played out and acted out.



"muddy waters", 2021, aluminum, pigments, MDM binder and oil on canvas, wall and ceiling, 100 x 212 inch / 250 x 540 cm

In a certain way, Claudia Chaseling's pictorial spaces once again measure the path from utopia to dystopia and thus also query our wishes, fears, dreams, and the totalitarian claim of utopia to a better future at the expense of nature. Dystopias move us to act now, utopias to wait for better times. In a very idiosyncratic way, hope and crisis, topos and u-topos merge in this painting. Each painting thus also stages the possible turn to a cautious, empathetic, future-oriented action.

In her pictorial cosmos, Claudia Chaseling always considers the porous boundary, the complex tension between ethics and aesthetics, their connection, but also their polarities and differences. Through the freedom of her imagination, through the unadorned and yet so beautiful representation of our reality, images emerge that set up vibrations in the categorical divisions, liquefy them—illuminating trouble spots in the self-understanding of modernity. Like the echo that alters, fragments, and selects, our perception and the terms with which we described the formerly relatively stable world begin to totter here. It is as if material and



energetic flows are permanently interacting in these images. This interplay opens up to the visionary task of seeing human beings as participants in networks of very different agents that include plants, animals, landscapes, resources, atmospheres, and things.

This multi-layered painting also reflects the capacity of art to transform, to refract the terrible into the aesthetic and thus to examine perception in each case and in all freedom for gain and loss of knowledge.

Perhaps only in this way, in and through art, can we achieve a new wonder about the miracle of the earth. What can we do, what must we know, in order to meet our responsibility for inhabiting and managing the earth?

Dr. Dorothee Bauerle-Willert, 2021

"muddy waters", detail, 2021, aluminum, pigments, MDM binder and oil on canvas, wall and ceiling, 98 x 213 inch / 250 x 540 cm

"muddy waters (streaming both ways)", 2019, leaf aluminum, egg tempera and oil on canvas, 63 x 83 inch / 160 x 210cm

"deluge of delusion 3", 2022, aluminum, pigments, MDM binder and oil on canvas, 60 x 100 inch / 150 x 250 cm

Rohkunstbau 26 - I am Nature

Claudia Chaseling is keenly interested in representing vast space differently, that is, without illusions and central perspective. In addition to the formal development of the paintings from the surface into space, and the search for a specific-dynamic pictorial structure, the painting should deal with our present time and should contain realities that are often overlooked. Claudia Chaseling combines on-site visual and intellectual research and this process enables her to find in painting a synergy between form and content.

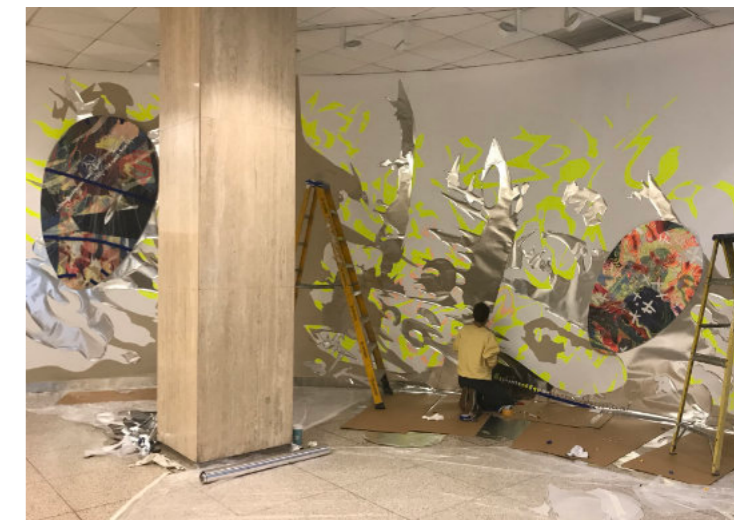
Art Historian Bojana Pejic describes the paintings: "Chaseling does not critically respond to general problematics of post-Nature, the galloping climate disaster, and the exhausted urban landscape central to environmental activism of our days. Her landscapes, as a title of her exhibition of 2015 indicates, are Radiation Scapes. In these works, but also in Spatial Painting in general, her procedure could be perhaps best described as the "inscriptions of the invisible." The pieces like cloud and omen, or paintings mutant, mutating tomatoes, orange mutant, for example, and particularly in her dystopian graphic novels narrating the adventures of her little science-fiction hero, Murphy the mutant, display views of damaged or rather mutated nature, affected by the radioactive fallout resulting in dust circulating in the atmosphere but remaining



Exhibition view "blind spots", in "I am Nature, ROHKUNSTBAU 26", 2021, Schloss Lieberose, Germany
aluminum, pigments, MDM binder and oil on wall, floor, ceiling and 3 oval canvasses, 142 x 236 x 177 inch / 360 x 600 x 450 cm

"blind spots", 2021, aluminum, pigments, MDM binder and oil on oval canvas, 60 x 98 inch / 150 x 250 cm

"blind spots", detail, in "I am Nature, ROHKUNSTBAU 26", 2021, Schloss Lieberose, Germany
aluminum, pigments, MDM binder and oil on wall, floor, ceiling and 3 oval canvasses, 142 x 236 x 177 inch / 360 x 600 x 450 cm



undetected by the human eye. She is concerned with the invisible effects produced by the harmful long-term radiation, felt particularly in the post-war regions in which the role of science was used in the service of warfare: as an abstract artist, she is making these effects visible.” (Quote: Bojana Pejic, ‘The Day Before Tomorrow,’ in Claudia Chaseling – Spatial Painting, Berlin: Verlag fuer zeitgenoessische Kunst und Theorie, 2016, p.11.)

The works feature references to landscapes and aerial maps overlaid with fragments of texts and URL codes, which hint at the work’s content without giving away its secrets. “The artist’s appealing bright colors and shiny surfaces function as a Trojan Horse to deploy serious content.” (Quote: Jennie Lamensdorf, Claudia Chaseling - Radiationscape, Press Release of Art in Buildings, Time Equities, New York City, USA, 2018)



[click on photo for link to time-lapse video](#)



[click on photo for link to time-lapse video](#)



Exhibition view “I am Nature, ROHKUNSTBAU 26”, 2021, Schloss Lieberose, Germany
 “mutopia 5”, 2020, gold leaf, pigments, MDM binder and oil on canvas, 114 x 358 inch / 290 x 910 cm
 Studio view Berlin, the making of “mutopia 5”, 2020
 Exhibition set up “silent”, Wollongong Art Gallery, NSW, Australia
 2017, PVC and egg tempera on wall and floor, 146 x 217 x 217 inch / 370 x 550 x 550 cm

“omen”, draft, 2014, water color and pencil on paper, 17 x 23 inch / 42 x 59 cm
 Exhibition set up “radiationscape”, 2018, Art in Buildings, 55 5th Ave. Space, New York City, USA
 “mutopia 5”, detail, 2020, gold leaf, pigments, MDM binder and oil on canvas, 114 x 358 inch / 290 x 910 cm

mutopia 5

Splashes of bright colors in biomorphic forms. Shapes and hues redolent of crackling, explosive energy. Large format works overflowing the gallery walls. Visitors to an exhibition of Claudia Chaseling's work are confronted with a psychotropic saturation of visual information interlaced with occasional text and the URLs of source materials for Chaseling's research. For, what seems initially to be pure abstraction, is in fact so much more. Chaseling began her "mutopia" series in 2011, honing her technique of Spatial Painting to focus on visualizing the nuclear chain that leads to radioactive contamination and its mutative effect on living things. Chaseling's inquiry into the ways that abstract, non-representational painting can communicate narratives with a socio-political meaning - namely, the radioactive contamination of depleted uranium munitions - became the subject of her practice-based PhD, awarded by the Australian National University in Canberra in 2019. That she is now able to show the body of work resulting from her research at the Australian Embassy in her home city of Berlin, is a tribute to the 21 years Chaseling has been living between Australia and Germany, as well as to the Embassy's commitment to culture, even in these precarious times. This exhibition was realized during the COVID-19 pandemic outbreak and resulting lockdown, at a time when most other cultural institutions were canceling or postponing their programs. And while the eyes and hearts of the world were focused on the viral threat and aftermath of COVID-19, Claudia Chaseling, working in her studio throughout the lockdown, was addressing another kind of insidious invisible killer: radiation and its repercussions.

"mutopia 5" is an exhibition of Spatial Painting featuring 16 works, 2 of which are new site-specific works made for the Australian Embassy Berlin. Ranging in media from painting to watercolor, sculpture, print, and video, and encompassing a decade of Claudia Chaseling's artistic practice, this body of work takes us on a psychedelic journey through the nuclear chain leading to depleted uranium and its toxic aftermath. In developing her technique of Spatial Painting, Chaseling's intent is in "transforming perception, distorting it to disseminate political content." Chaseling's preoccupation with depleted uranium and the mutations it causes is somehow rendered even more relevant now, in the time of Corona, when suddenly we are all seeming experts on the mutations of viral strains. It took a global pandemic to stop the world in its tracks beneath the threat of an invisible killer which pays no heed to national borders or political will. Yet Claudia Chaseling has been painting another such invisible killer for over a decade. Why is it that no amount of media coverage and political protest - no amount of outrage at dirty bombs and weapons testing - can stop the invisible killer of radiation poisoning our planet? Why could not the global tragedies of Hiroshima and Nagasaki, Chernobyl or Fukushima also stop the world in its tracks? This exhibition is a warning, a wake-up-call exploding onto our retinas in poison pigments, and invading our consciousness with information we should find as terrifying as any pandemic. As the artist maintains, "mass destruction is enabled by mass distraction". Using her visual language of Spatial Painting to both inform and protest about the fatal status quo of global energy and arms industries, Claudia Chaseling has for over a decade persevered in focusing our attention on the pernicious weapon of mass destruction which is depleted uranium. Yet in designating this body of work "mutopia", she does so with hope for a better future. "mutopia" - Claudia Chaseling's verbal paradox, commingling the terms mutation and utopia, is perhaps not the oxymoron it first appears to be. Mutations in the DNA of living things caused by radioactive isotopes is the stuff of sci-fi horror. Yet, from the very beginning of life on this planet, genetic mutation has also been a survival mechanism. Without such mutations over the course of millennia, we would not exist. If we enable our planet to survive long enough, perhaps we too may change into something better.

Together with the Australian Embassy Berlin, MOMENTUM is proud to present Claudia Chaseling's solo exhibition "mutopia 5" as part of its 10th Anniversary Program, celebrating the foundation of MOMENTUM in Sydney, Australia in 2010.

Dr. Rachel Rits-Volloch, 2020



[click on photo for link to the documentary of the exhibition by Momentum Berlin](#)

Exhibition view (foyer), "mutopia 5", Australian Embassy, Berlin, Germany
2020, left to right: "mutopia 5", "Anita", "Murphy the mutant" (video) and "due to the heat"
aluminum, pigments, MDM binder, egg tempera and oil on canvas and concrete, video
Exhibition view (court yard), "mutopia 5", Australian Embassy, Berlin, Germany
2020, left to right: "black swan", "disc 6", "discs 1-4", "9 out of 10", "seventy years" and "Murphy"
aluminum, pigments, MDM binder, egg tempera and oil on canvas and concrete

SITE-MUTATIVE PAINTING

Site-Mutative Painting

Daring and without fear of big topics, Claudia Chaseling's expansive paintings connect very different vocabularies, visual finds, texts, sources, and references to highly charged image sequences and spatial works which bring conceptual rigor and sensitive imagination, order, and chaos into an insoluble whole. The motifs—distorted landscapes, organic forms, and glaring wave structures—tip, break, and inundate one another and lead back to foundational examinations and the questioning of being-in-the-world. This generates works that suddenly change the exhibition space and the perceptive space of the viewer. Chaseling creates visual events that continually discard themselves, turn around, and begin again differently. They perform sudden "rabbit jumps"—and thereby always offer unforeseen visual paths. The



convulsive, bright—at first glance abstract—image spaces are under lied by the barbaric excesses of violence returned to the Occident, and by tormented nature that, as insignia of a feral self-assertion of man, mark this present. An emphatic doubt takes the place of modernity's emphatic belief in progress and its artistic analog; a doubt, that is no ideological addition, but arises entirely from the conflictive, painterly forms. Painterly magic becomes reflection; reflection becomes image magic.

Chaseling's turbulent landscapes provide a world d'après nature, beyond utopia. The threatening, often invisible or imperceptibly announced changes and mutations in nature and society, here the contamination with radiation transforms itself into energy-charged spatial painting. Literally unsettling and without didactic overemphasis, these images reflect on how

Exhibition view "devolution - site-mutative painting", Magic Beans Gallery, Berlin, Germany
2017, aluminum, ink, pigments and egg tempera on wall, floor and ceiling, 128 x 261 x 177 inch / 325 x 665 x 450 cm

culture makes itself the pledge, the scourge of ideologies, the ultimate ratio of murderous acts of self-differentiation. These images illuminate the disastrous alliances in which the desire for territory is attended by terror, how longing for foundation bears fundamentalism: every religious service can pervert into an unholy war.

The insanely coasting dynamic of the images creates an insoluble oscillation between the things you can see and the things you intuit—between what you think you know and what you sense—and you cannot get out any more. The baroque fold-ins of contradictions, which of course are also a figure for the new fragile-systematic thinking, for an awareness of crisis in view of the illusory character of all order, become form and formative in this instance. In all precision, diffuse objects develop—and their space can no longer simply be classified into outside and inside. Rather, the contradictions amalgamate to transitions to another spatial continuum. The serious play with the contradictions of image opening and blockade, with addition and



conglomeration, with mirroring and theatricalization, the exciting becoming and the interlocking of that becoming with the space are also inventions of the baroque era, which Chaseling recharges and re-presents with confident verve. Chaseling collects the material of the world in her paintings, and in the active process of understanding and of transformation she charges it. At the same time, the artist's reception is such that being and experience are introduced into every production. The painterly transformations do not arise from cool observation or vivisection; they are more of a risky obligation, a vouching answer. Responsibility arises as a reaction and in this response to the treated material. Claudia Chaseling does not avoid this burden of art, her critical, keen reactions blow open complex meaning, rendering it as sensual experience into insight and discovery at once.

Dr. Dorothee Bauerle-Willert, 2017

Exhibition view "mutopia 1" and detail, SOAD Gallery, Canberra, Australia
2019, gold leaf, aluminum leaf, egg tempera, pigment, MDM binder and oil on wall, floor, oval canvas and 4 concrete objects, 236 x 354 x 236 inch / 600 x 900 x 600 cm

Biography

Claudia Chaseling is an international artist, born in Munich, Germany. She received a Master degree in Visual Art, from the University of the Arts in Berlin and a PhD (Doctor of Philosophy in Visual Art) from the Australian National University in Canberra.

Claudia is known for the practice of Spatial Painting, site-mutative biomorphic abstract murals, which cover walls, floors and ceilings. These works are drafted from one particular viewpoint, to distort and dissolve the familiar geometry of the space, whilst carrying socio-political meaning. In 2013 she published the graphic novel "Murphy the mutant" that became an anchor for her work to follow.

Since 2000, Claudia has exhibited her work in over eighty solo and group exhibitions, notably in Europe, Australia and the USA. Among others her work has been featured in the X-Border Biennial, Finland, the Luella Art Biennial, Sweden and the Lorne Biennial, Australia. Projects include solo exhibitions at Museum Nadezda Petrovic, Cacak, Serbia; Wollongong Art Gallery Australia; Krohne Art Collection Duisburg, Rohkunstbau 26 in Lieberose, Momentum Berlin and Kuenstlerhaus Bethanien in Berlin, Germany. In the U.S.A, recent exhibitions and commissions with Art in Buildings took place in New York City, Milwaukee and Palm Beach and her work "radiationscape" has been reviewed in the New York Times.

Major grants and scholarships received continuously – include those of the German Academic Exchange Service and the Karl Hofer Award; the Australian Samstag Scholarship, and Australia Council for the Arts Grant. Claudia has taken part in various international visiting artists programs and residencies, among others at Art Omi and the International Studio and Curatorial Program in New York, and at the Texas A&M University.

The Verlag für zeitgenössische Kunst und Theorie Berlin published her first extensive monograph in November 2016. In 2022, the highly acclaimed book "Dissonance. Platform Germany" was published, presenting her work and that of 80 of the most important painters of the "After the German Wall Generation" active today.

CV

1973 * in Munich, Germany
1993 Academy for Visual Art, Vienna, Austria
1994 University of Visual Arts, Berlin, UdK, Berlin, Germany
2000 Masters in Visual Arts, Prof. Marwan, UdK, Berlin, Germany
2003 Masters in Visual Arts, Australian National University (ANU), Canberra (DAAD Stipend),
2019 PhD Doctor of Philosophy in Visual Arts, ANU, Canberra, Australia (Australian Postgraduate Award)

STIPENDS, AWARDS, PROJECTS (selection)

2020 Kunstfonds Bonn, Germany
2019 Research Fellowship, Fenner School of Environment & Society, ANU, Canberra, Australia
2018 Visiting Artist, Institute for Art and Art Theory, University of Cologne, Germany
2017 Art Omi Residency, Ghent, New York, USA
2016, 2015, 2014, 2012, Lecturer for drawing and painting, Bundesakademie für kulturelle Bildung, Wolfenbüttel, Germany
2015 ArtsACT Project Grant, Canberra, Australia
2014 ISCP, New York City, USA, Australia Council for the Arts Grant

2013 Australian Government Research Training Scholarship, Canberra, Australia
Yaddo Artist in Residence, Saratoga Springs, New York, USA
2012 Visiting Artist, Department for Visualization, A&M University, College Station, Texas, USA
Artist in Residence, Burlington City Arts, Vermont, USA
2011 Visiting Artist, Australian National University, Canberra, Australia
2008 Lecturer, RAM Salon im Arbeitsspeicher, Graz, Austria
2006 Anne & Gordon Samstag Scholarship, London, UK
Atelierpreis, Karl Hofer Society, Berlin, Germany
2001 DAAD Scholarship, School of Art, ANU, Canberra, Australia

SOLO EXHIBITIONS (selection)

2022 rifts, Berlin-Weekly, Berlin, Germany
2021 muddy waters, Kang Contemporary, Berlin, Germany
2020 mutopia 5, Australian Embassy, Berlin, Germany
2019 mutopia 2, Art in Buildings, 310W., Milwaukee, USA
mutopia 3, Art Gallery Nadezda Petrovic, Cacak, Serbia
mutopia 4, Fenner School of Environment & Society, ANU, Canberra, Australia
2018 site-mutative painting, Yuill Crowley Gallery, Sydney, Australia
mutative painting, Kunstverein Duisburg, Germany
radiationscape, Art in Buildings, Times Equities, New York City, USA
2017 site-mutative painting, Magic Beans Gallery, Berlin, Germany
silent, Wollongong Art Gallery, NSW, Australia
2016 Spatial Painting, Galerie Dirk Halverscheid, Munich, Germany
silent, Museum Kahnweilerhaus, Rockenhausen, Germany
2015 the mutants, Art Helix Gallery, New York City, New York, USA
2014 mutative perspective paintings, 68 Projectspace, Berlin, Germany
cloud, mural projects, Volta10, Basel, Switzerland
radiation scapes, Krohne Art Collection, Duisburg, Germany
2012 it goes deeper, 45cbm Staatliche Kunsthalle, Baden-Baden, Germany
infiltration, Slag Contemporary, New York City, NY, USA
2011 all liquid, Photospace Gallery, Canberra, Australia
2010 pool, Pavillion du Centenaire, Esch/Alzette, Luxembourg
2009 deep field, Kunstverein Celle, Gotische Halle, Celle, Germany
2008 no parachute, Boutwell Draper Gallery, Sydney, Australia
Eintagsfliege, Kunsthalle Luckenwalde, Germany
Kontrollverlust, Kunstverein Uelzen, Germany
2007 Schichten, City Museum Eisenhüttenstadt, Germany
Alps under water, Stephanie Burns Fine Art, Canberra, Australia
2006 future now, Über Gallery, Melbourne, Australia
future now, Henrike Höhn Gallery, Berlin, Germany
2005 losing perspective, Kunstverein Elmshorn, Germany
non fiction, Galerie Anke Zeisler, Berlin, Germany
simply there, Remise Degewo, Berlin, Germany
2004 losing perspective, Stephanie Burns Fine Art, Canberra, Australia
2002 between the lines..., CSA Gallery, Canberra, Australia
2000 made in Australia, Photo Space Gallery, Canberra, Australia

GROUP EXHIBITIONS (selection)

- 2023 Apex Predator, Kunsthalle Brennabor, Brandenburg, Germany
2023/19/ 6/ 13 3 Haeuser Kunstpfad, Krohne Art Collection, Daun/Steinborn, Germany
2022 Dissonance. Platform Germany, Künstlerhaus Bethanien, Berlin, Germany
Danube Dialogues, historic Gymnasium, Sremski Karlovci, Serbia
Tolle. Frauen. Malerei, Schindler Lab, Potsdam, Germany
2021 I am Nature, Rohkunstbau26, Schloss Lieberose, Germany
States Of Emergency, Momentum, Berlin, Germany
Summer Time Rolls, O54 Am Tacheles, Berlin, Germany
2020 The Fellows, SOAD Gallery, ANU, Canberra, Australia
Elysium / Beyond Elysium, Kleinervonwiese, Berlin, Germany
2019 (w)rapture, Yuill Crowley Gallery, Sydney, Australia
Killer Abstract Women, Karl-Oskar Gallery, Berlin, Germany
Bonum Et Malum, Kleinervonwiese, Berlin, Germany
mutopia 1, SOAD Gallery, ANU, Canberra, Australia
2018 Station Paradox, Momentum, Berlin, Germany
Lorne Sculpture Biennial, Victoria, Australia
Für Immer Blau, Krohne Kunstsammlung, Kunstverein Duisburg, Germany
2017 Experimental Berlin, Richard Taittinger Gallery, New York City, USA
Hyperactive, Canberra Contemporary Art Space, Australia
We All Love Art, Schlachthaus fresh&fine Art (Kleinervonwiese), Berlin, Germany
2016 Power Flower, Magic Beans, Berlin, Germany
Making the Future, David & Schweizer Contemporary, New York City, USA
2015 life or something like it, Molly Krom Gallery, New York City, USA
2014 conjunction, Greenhouse Berlin, Berlin, Germany
2013 X-Border Biennial, Valo Museum, Rovaniemi, Finland
Summer Haze, Molly Krom Gallery, New York City, New York, USA
2012 A Drift, Bogart Salon, New York City, New York, USA
City Drift, Momenta Art, New York City, New York, USA
2011 LAB 11, Lulea Art Biennial 2011, Kunsthalle, Lulea, Sweden
2010 Generationen 2, Kunsthalle Brennabor, Brandenburg, Germany
2009 Laika, Sam und Felix, Galerie Carolyn Heinz, Hamburg, Germany
Saar Ferngas Förderpreis Junge Kunst, Kunstverein Ludwigshafen, Germany
2008 Von jetzt bis dann, Kunstraum Kreuzberg Bethanien, Berlin, Germany
Saar Ferngaas Förderpreis Junge Kunst, Museum Pfalzgalerie Kaiserslautern, Germany
Multiplex, Boutwell Draper Gallery, Sydney, Australia
2007 somewhere else, Wilde Galerie, Berlin, Germany
Summer Show, Concourse Gallery, London, UK
2006 picture this, SCA Gallery, Sydney, Australia
2005 junger westen 2005, Kunsthalle Recklinghausen, Recklinghausen, Germany
2004 Anachronismen Zeitlos, Gerhart-Hauptmann Museum, Erkner, Germany
Country Energy Art Prize, Sydney Opera House, Sydney, Australia
2002 Fleurieu Art Prize, McLaren Vale, South Australia
Salt/Water, Dubbo Regional Gallery, Dubbo, NSW, Australia
2000 Plus, Galerie Pankow, Berlin, Germany
1998 blind date, Academy of Visual Art, Munich, Germany
County Museum of Art, Spartanburg, South Carolina, USA

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2022
Mark Gisbourne, Christoph Tannert (eds.), Dissonance - Platform Germany, DCV Verlag, Berlin
http://www.claudiachaseling.com/texts/Gisbourne_Tannert_Dissonance.html
Heike Fuhlbrügge (ed.), Rohkunstbau 26 – Ich bin Natur. Von der Verletzlichkeit. Überleben in der Risikogesellschaft, Berlin
Artist Spotlight: Claudia Chaseling, Momentum Berlin, 13 February, Berlin
2021
Birgit Wolske, Guido Kilbert, Matthias Pfister, Neue Kunst im alten Schloss – Rohkunstbau in Lieberose, rbb Kultur, Potsdam, 10 July 2021, <https://www.youtube.com/watch?v=WUjn4wK1LbA>
Vanessa Souli, I Am Nature: 26th Rohkunstbau Exhibition at Schloss Lieberose, Berlin Art Link, 9 July 2021, Berlin
<https://www.berlinartlink.com/2021/07/09/rohkunstbau26-schloss-lieberose-group-exhibition>
Caroline Isabella Dorfner, Rohkunstbau in Brandenburg, Leben ist Risiko, Monopol Magazin, 21 June 2021, <https://www.monopol-magazin.de/rohkunstbau-leben-ist-risiko>
Simone Reber, Apokalypsen auf Schloss Lieberose, Deutschlandfunk Kultur – Fazit, 19 June 2021, <https://www.deutschlandfunkkultur.de/kunstaustellung-rohkunstbau-apokalypsen-auf-schloss-100.html>
2020
Etty Yaniv (ed.), Artists on Coping, Art Spiel - reflections on the work of contemporary artists, 18 May, New York City, NY, USA, <https://artspiel.org/artists-on-coping-claudia-chaseling>
Elizabeth Schippers, Claudia Chaseling's Spatial Paintings: On Mutants in a Post-Nuclear World, Berlin Art Link, 6 July, Berlin, <https://www.berlinartlink.com/2020/07/06/claudia-chaselings-spatial-paintings-on-mutants-in-a-post-nuclear-world>
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Berlin Art Link, 3 July, Berlin <https://www.youtube.com/watch?v=OUFYRt4iwm4>
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<https://vimeo.com/468943097>
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<https://www.momentumworldwide.org/exhibitions/mutopia5>
2019
Daniel Mikic (ed.), Claudia Chaseling - mutopia 3, Art Gallery Nadezda Pertovic, Cacak, Serbia
Daniel Koch (ed.), Kunstsammlung Krohne, Duisburg, ISBN 978-3-00-062605-0
Claudia Chaseling and mutopia 2 /310W, Time Equities, 310W, 18 September, Milwaukee, WI, USA, https://www.youtube.com/watch?v=Aq7pKh_cIKU
Danijela Puresevic, RTS Kulturno-umetnički program - Zvanični kanal, National Television RTS
Serbien, 20 November, https://www.youtube.com/watch?v=Fw_zhKiTbQ&feature=youtu.be
Cacak Daily, MUTOPIA, 15 November, title page and p. 14-15
Vesna Milosavljevic, Nevidljive kontaminacije, seecult, 8 November, Belgrade, Serbia, <http://www.seecult.org/vest/nevidljive-kontaminacije>
Raport u pet: Emisija za dan 05.11.2019, Lav Television Cacak, 5 November, Cacak, Serbia, at 9:43 <https://www.youtube.com/watch?v=nWOGq6DuQHw>
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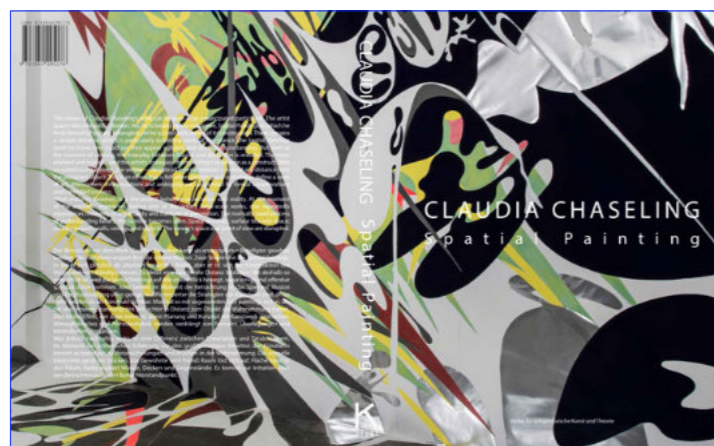
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2018

Louisa Elderton, Claudia Chaseling: Reaching Beyond the Canvas, in New Establishments, Elephant Magazine, 8 June, <https://elephant.art/claudia-chaseling-reaching-beyond-canvas>
Heidi Mitchell, Out of the Gallery, Into the Streets, The New York Times, Weekend Arts, Sunday 28 October, p.12, New York City, NY, USA
Ausstellung 'mutative painting' von Künstlerin Claudia Chaseling, Studio 47.live, 12 October, Duisburg, Germany, <https://www.youtube.com/watch?v=cDP0wofabbc>
Boris Miljkovic, Kulturni centar, RTS Kulturno-umetnički program - Zvanični kanal, TV RTS Serbia, 13 June, https://www.youtube.com/watch?v=AC_5gj2hlfw (Minute 36:50)
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2017

Andreas Kramer (e.d.), Künstler - Interview Claudia Chaseling, Deeds Art Berlin, Sept.-Nov., p. 104, 105.
Richard Taittinger (ed.), Experimental Berlin, Richard Taittinger Gallery, New York City, NY, USA
Art Omi 2017 Artists, Omi International Artists Residency, New York, USA
David Broker, Alexander Boynes, (ed.), HYPERactive, Canberra Contemporary Art Space, Australia
Goodwin mit Magic Beans Gallery, Lichtgestalten, Goodwin Procter LLP, Frankfurt, Germany
Vanessa Souli, Claudia Chaseling The person behind the grand-scale spatial paintings, Art Dependence Magazine, 13 October, Belgium <https://www.artdependence.com/articles/claudia-chaseling-the-artist-behind-the-grand-scale-spatial-paintings>
Frank Schmeichel, Leuchtturm in Berliner Kunstlandschaft, Berlin Boxx Business Magazine, November/ December 2017, p. 64-65, Berlin
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[click on photo for link to download PDF \(12 MB\)](#)

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<http://vfzkt.com>



Exhibition view "blender - Murphy the mutant", detail, X-Border Biennial, Valo Museum, Rovaniemi, Finland 2013, egg tempera and video monitors on wall and floor, 141 x 472 x 236 inch / 360 x 1200 x 600 cm