

Kirstin Burckhardt

SELECTED WORKS
2014 - 2021

My work centers around what we call *body* as it is the longest relationship that we have in one lifetime.

In my performances, drawings, and video installations that I intertwine with spoken and written word, I seek to understand this relationship that is often defined not by how we feel but how we feel about it - especially through gaze regimes.

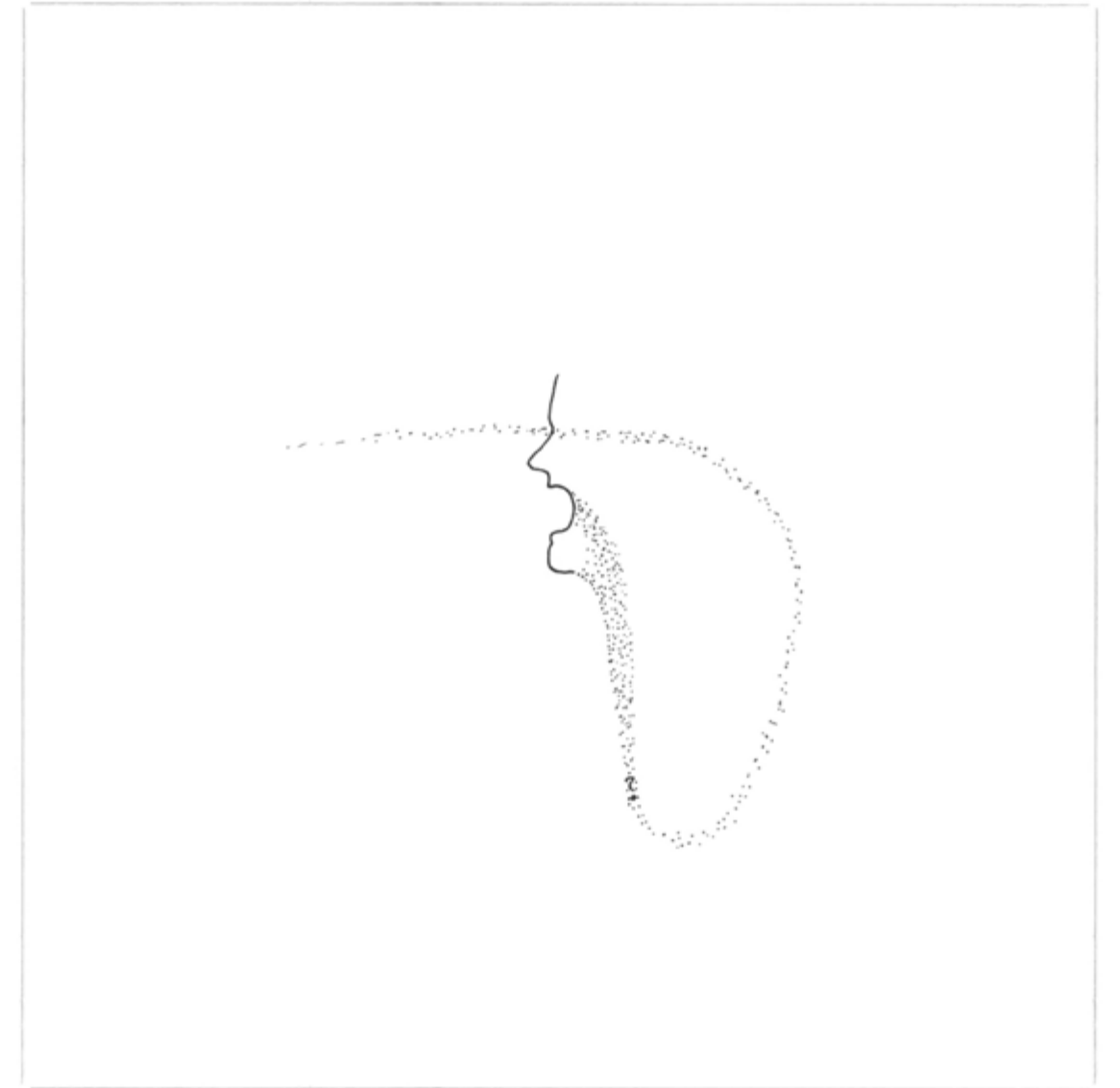
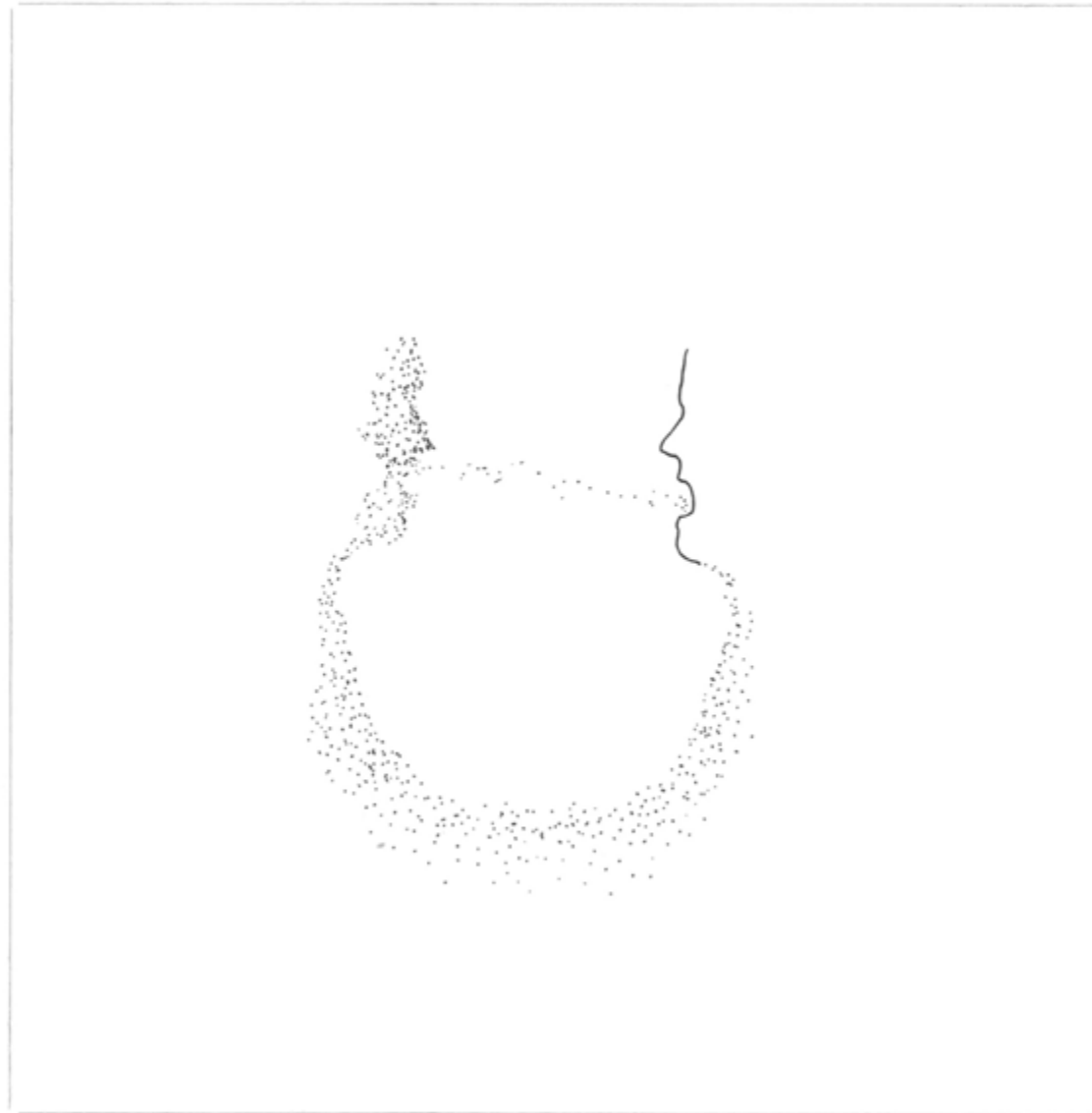
Drawing critically on my background in psychology and neuroscience, my artistic practice is interdisciplinary. I work alone or in international collaborations that include long-term and large-scale projects with interviews, workshops and research in urban spaces.

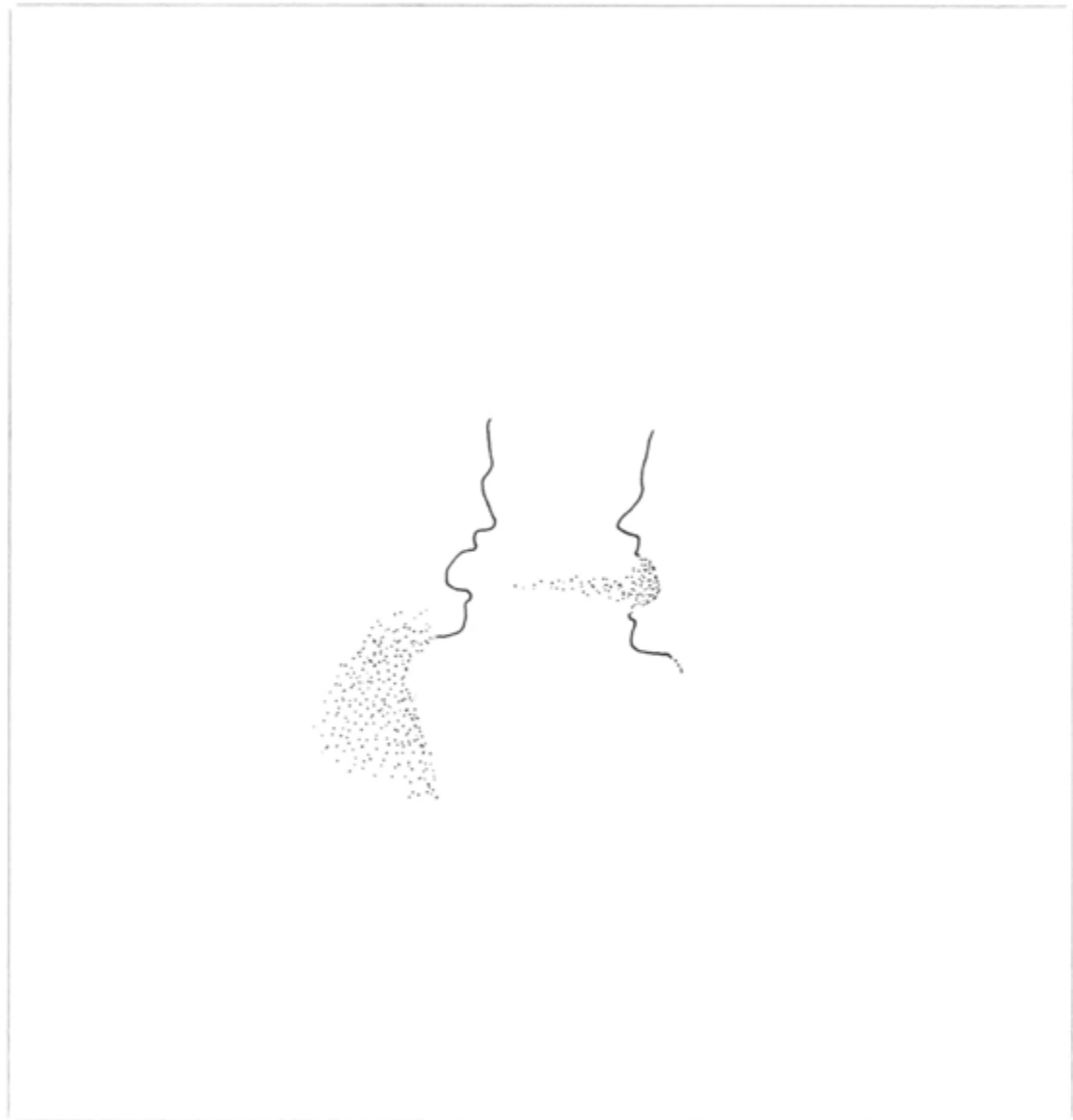
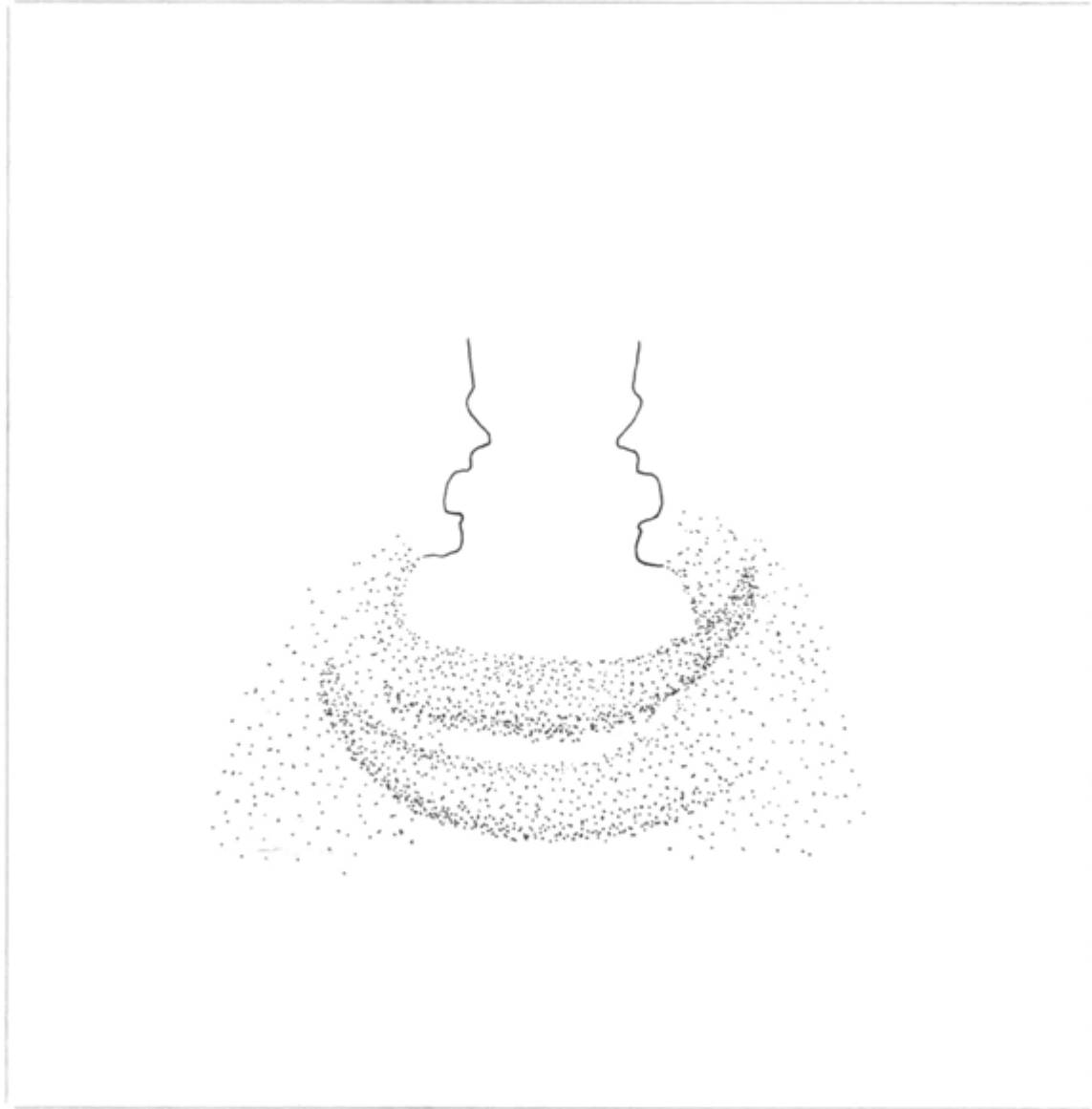
www.k-burckhardt.de
www.bodymapinstitute.com

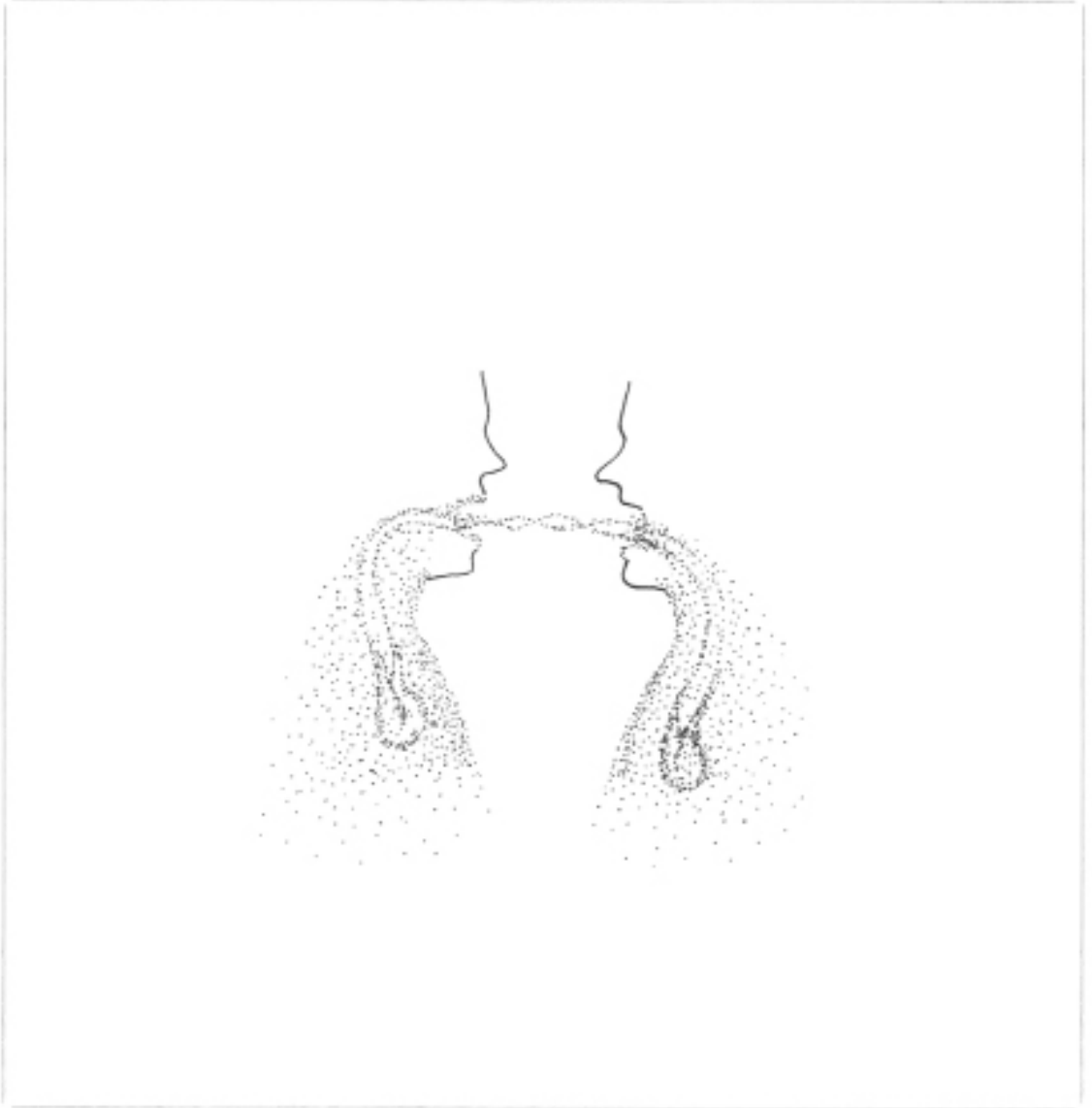
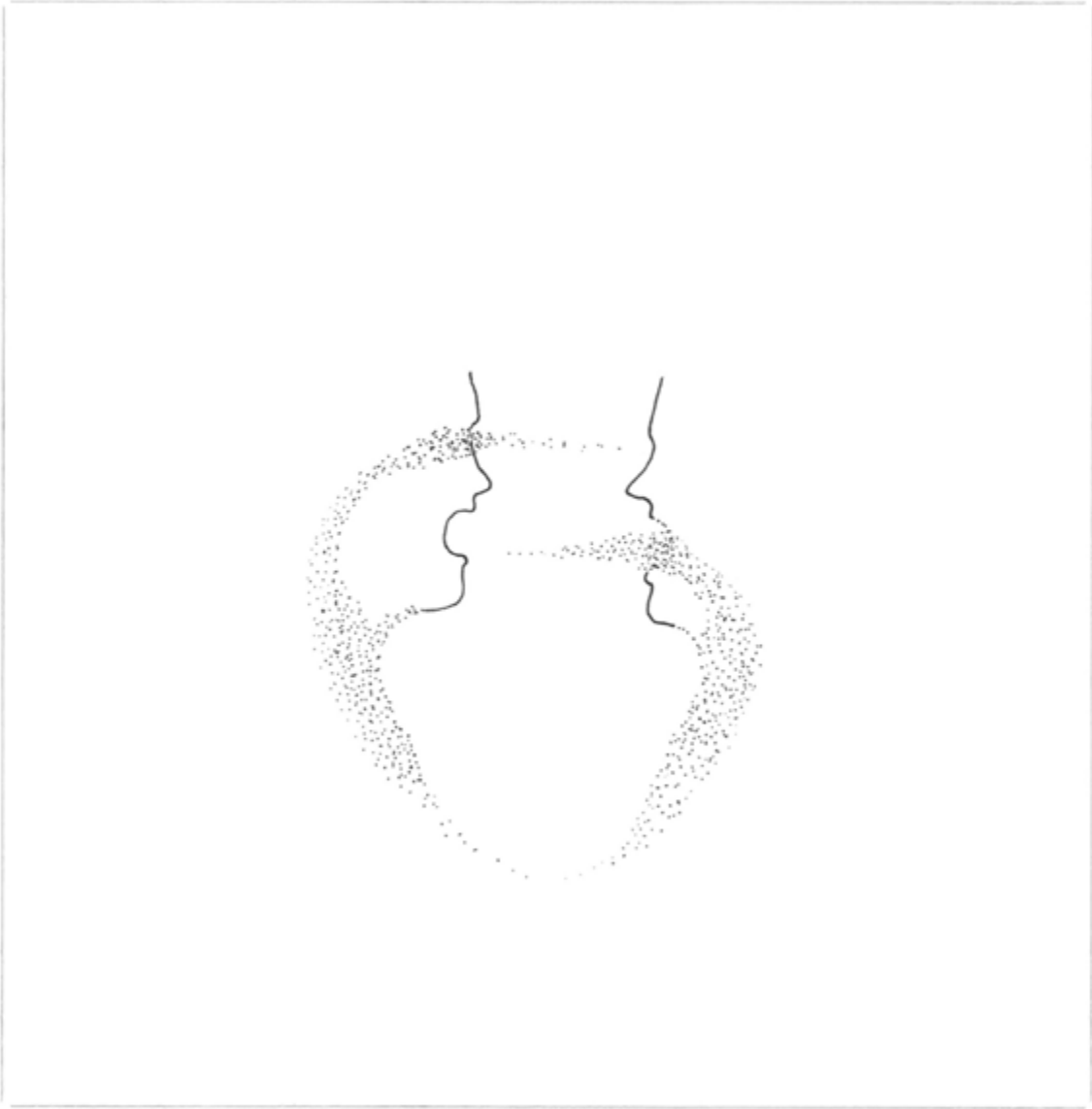
gorge

2020, 6 drawings from the series "gorge", ink on 70g/m2 paper, 15x15cm,

A series of six drawings developed during social distancing in May 2020. I was conducting interviews with people all across the globe to understand what they were living through emotionally in times of contagion, disconnection and reprioritizing relationships.







You are not alone ... ever

2020, audiovisual installation, black room with window object (220x280 cm) and 4 speakers, surround sound 22:22 min (loop)

Installation with surround sound and window object that corresponds to the possible floor size of an isolation cell in the US penal system.

In this sound installation, a voice repeats: "You are not alone ever". Is the voice offering comfort or seeking control?

This sentence surfaced during my extensive research on embodied loneliness by taking away interpersonal closeness - from solitary confinement to intimate relationships. I focused on the emotional impact that isolation has on us as social creatures.

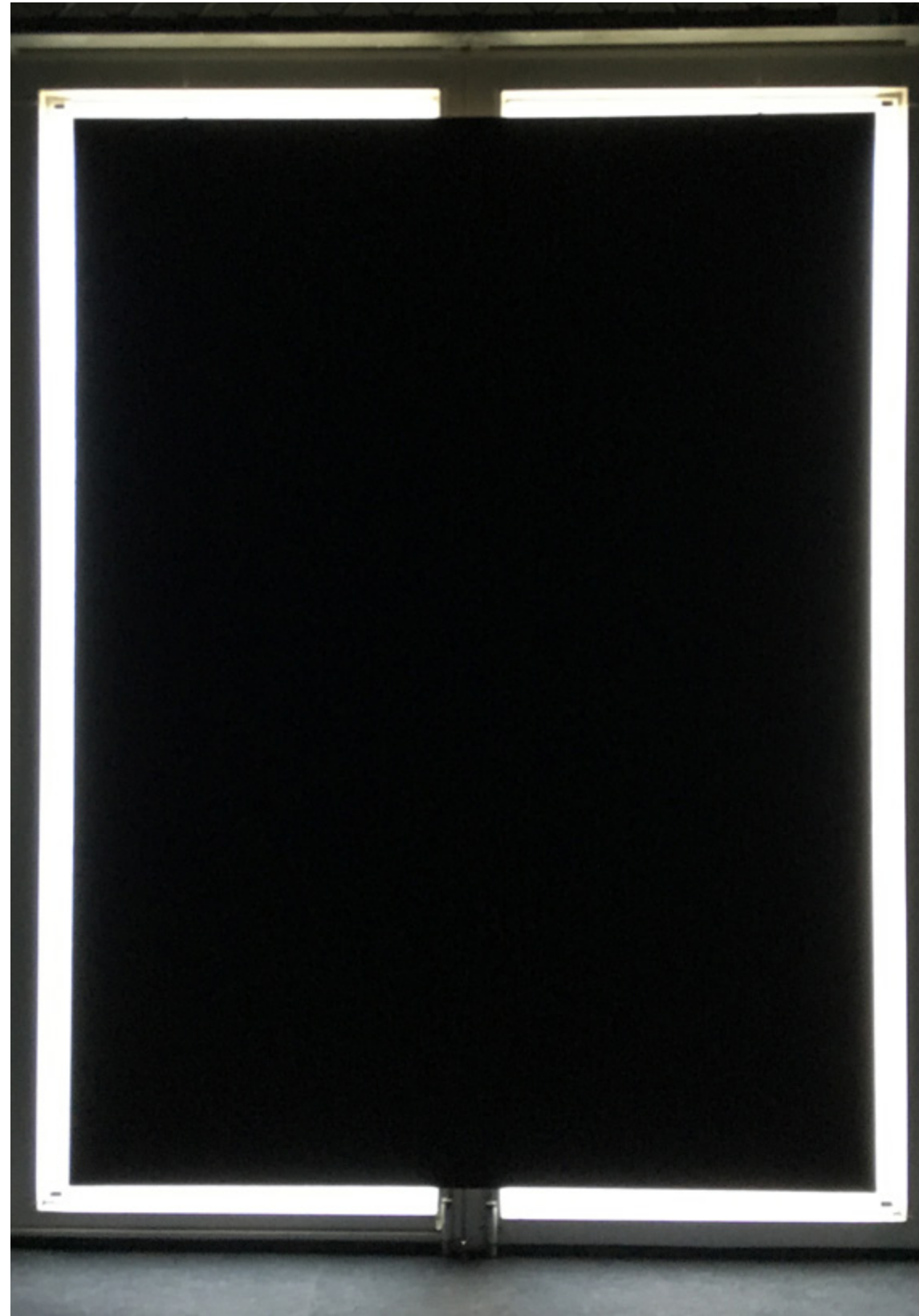
The installation offers an affective space between minimalist visual language and an iridescent soundscape (sound in collaboration with the musician Tobias Gronau). When standing in the sounding space, it is like entering the world of a feeling body.

Link:

<https://soundcloud.com/user-791043196-557431228/you-are-not-alone-ever>



View of window object and speakers, installment at KA110| Arthena Foundation, Düsseldorf, 2020



View of window object and speakers, installment at KA110| Arthena Foundation, Düsseldorf, 2020

a body that only embodies

2020, online video or video installation,
5:37 min, 16:9, minimum size of projection
210x118 cm

Close-up of a moving tongue with spoken
and written word on taking power over
a body. The text is based on an essay by
the Colombian anthropologist Jonathan
Echeverri Zuluaga.

In the video, the tongue is not possessed
but seen for what it is: a body that em-
bodies itself completely.

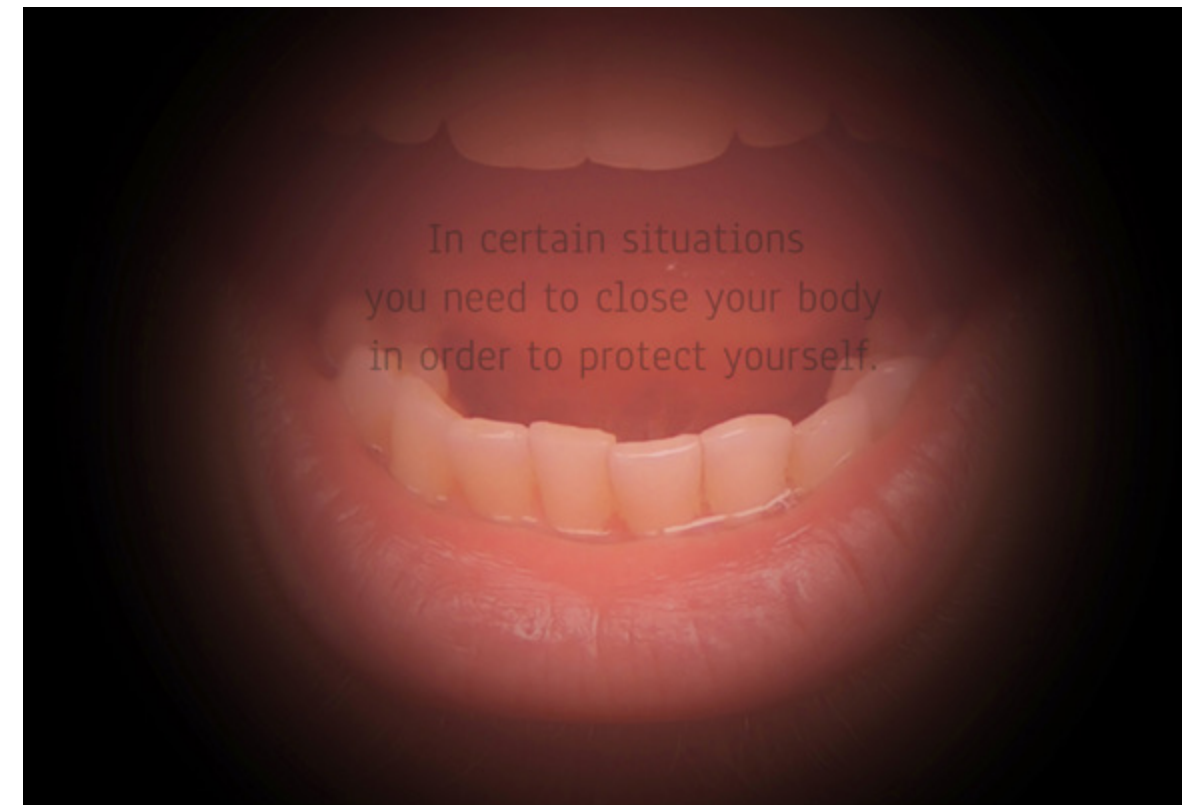
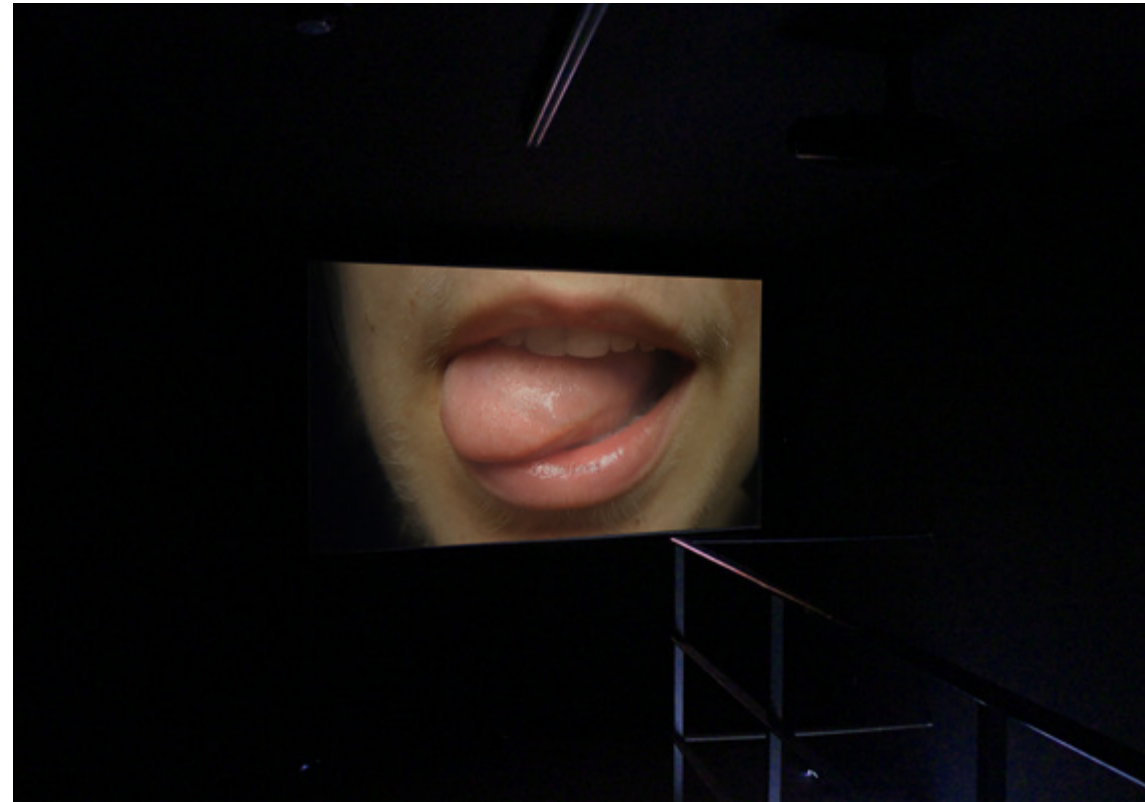
Video link:

<https://vimeo.com/366134238>

Password: embody



Videostill



Installation view (top left) at KINDL - Centre for Contemporary Art, Berlin. Videostills (top right and bottom)

own own body own

2018-19, international collaboration between Kirstin Burckhardt and Brenda I. Steinecke Soto

A collaborative project connecting performing and visual arts between Colombia and Germany.

The project focused on the concept 'Body Dis*Ownership' and how identity is shaped by the body. In an artistic research approach (involving interviews, movement research in urban spaces, and outreach workshops) we revisited the questions:

Do you have a body?
Are you a body?
Are you making your body?

This resulted in a:

- **performative video installation** (in the night club "Mojo Club", Hamburg) with 2 video works: "VOICES" and "1-2-3"
- 4-day "Body Dis*Ownership" program including: an exhibition, a film screening, **performative talks, workshops** (in the artist gallery space "Frise", Hamburg)
- final **publication**

www.ownownbodyown.com



View of performative video installation at Mojo Club, Hamburg

Set-up of the performative video installation as part of „own own body own“:

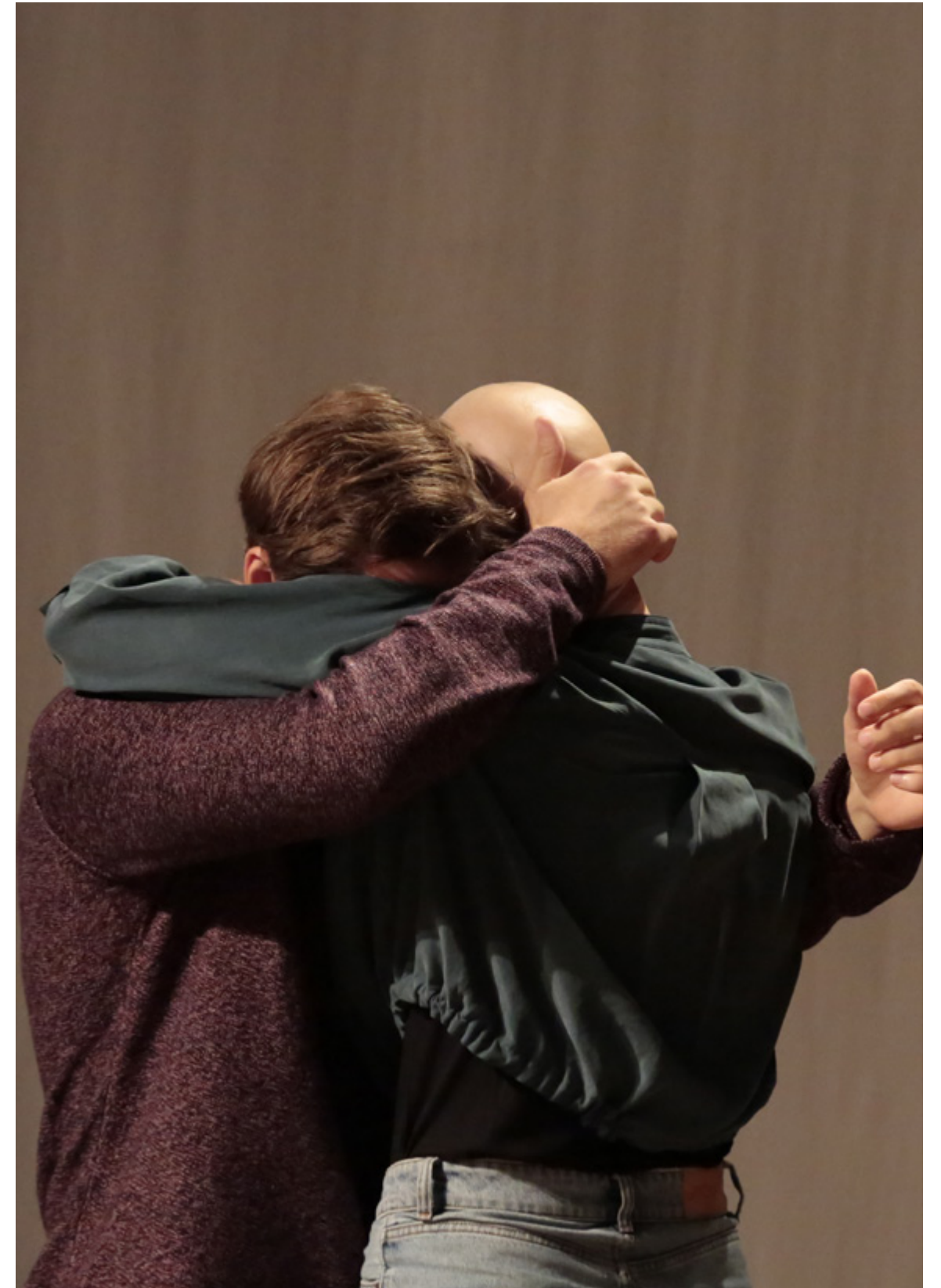
The three-channel videos were projected from three ceiling-high vertical projection screens (3 x 8 m) in the circular-shaped night club.

The audience could move between the screens, thereby addressing their own role as viewers.

Five performers moved in the space, forming a kind of „pack“, displaying different social relations: a duet, the formation of a group, and the exclusion and inclusion into the group. In their movements, they related to each other, the videos, and the bodies of the audience members - either by proximity or by direct eye contact.

Teaser of the performative video installation:

<https://vimeo.com/361045133>



Views of performative video-installation at Mojo Club, Hamburg

Video piece “1-2-3” as part of “own own body own”

We did not want to just look at body but *with* bodies.

We strapped two body cameras to our chests to create two first person point of views. This resulted in two “I-perspectives” that are distinct but not separate from each other: They are in the constant process of interaffecting each other, because we were moving in constant interaction with each other through public spaces in Medellín (Col) and Hamburg (G).

We juxtaposed these two perspectives with a third “outside” camera (in collaboration with the film maker Oscar Molina) to visualize looking *at* and looking *with* a body.



Video link to “1-2-3”:

<https://vimeo.com/422961169>

PW: BodyGaze



Video stills from 1-2-3: Filming same scene from first person point of view (above) and an „outside“ camera (below), three-channel projection

Video pe“VOICES” as part of “own own body own”

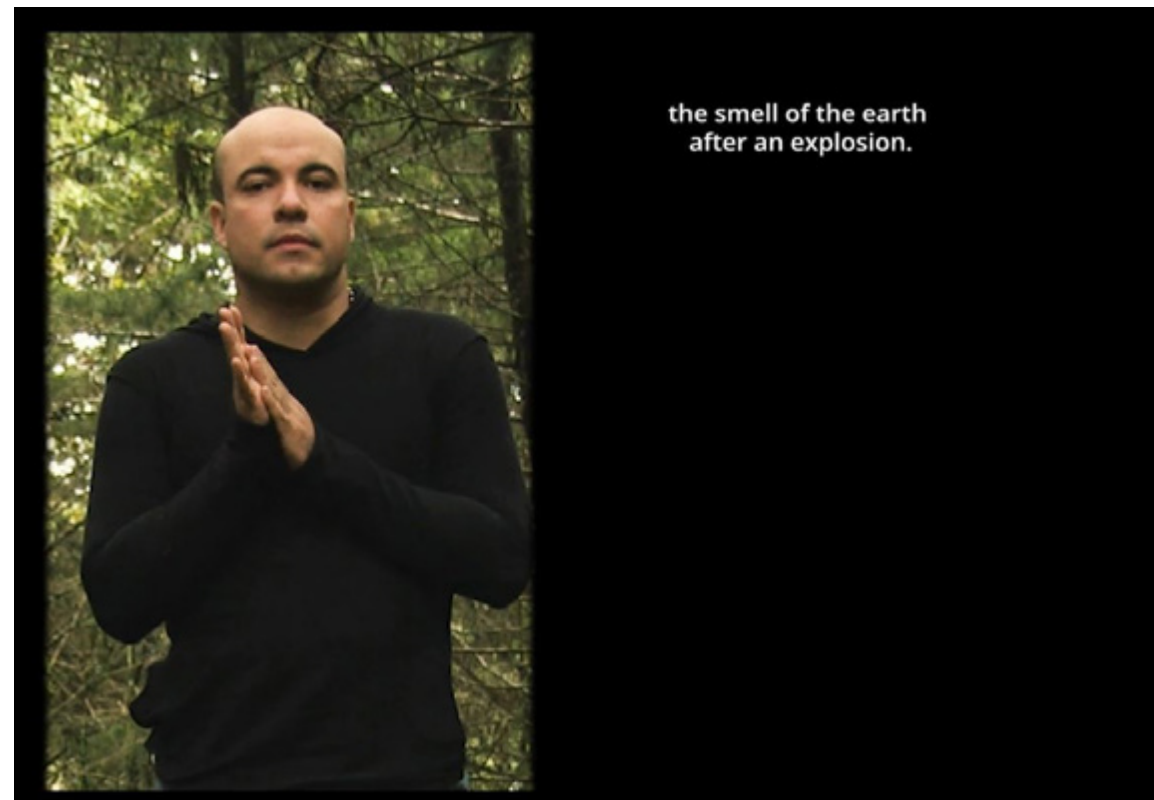
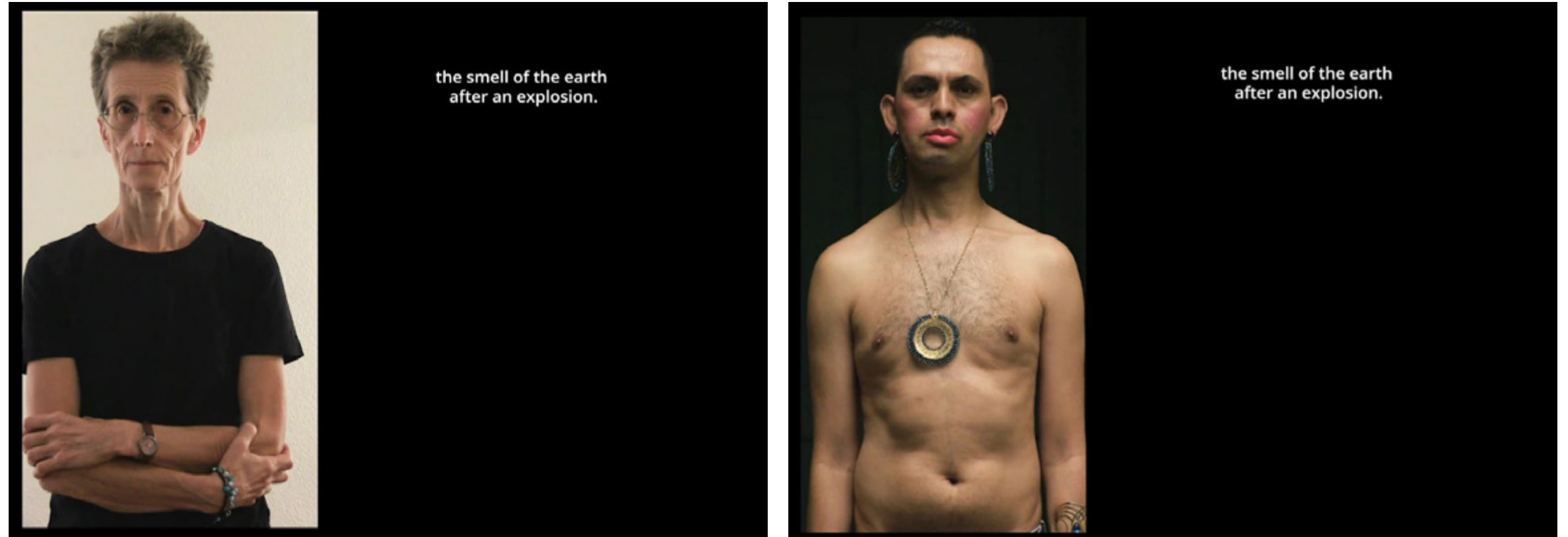
This video combines statements by our 3 interview partners:

a former sergeant of the Colombian Navy, a Colombian Trans*person and activist, and a German woman who fights against the stigmatization of schizophrenia.

We asked them: „When do you feel that you have*are*make your body?“. Their answers address how their identities are shaped by how they look at their own bodies and how their bodies are looked upon.

Video link to “VOICES“

<https://vimeo.com/428551801>
pw: MyBody

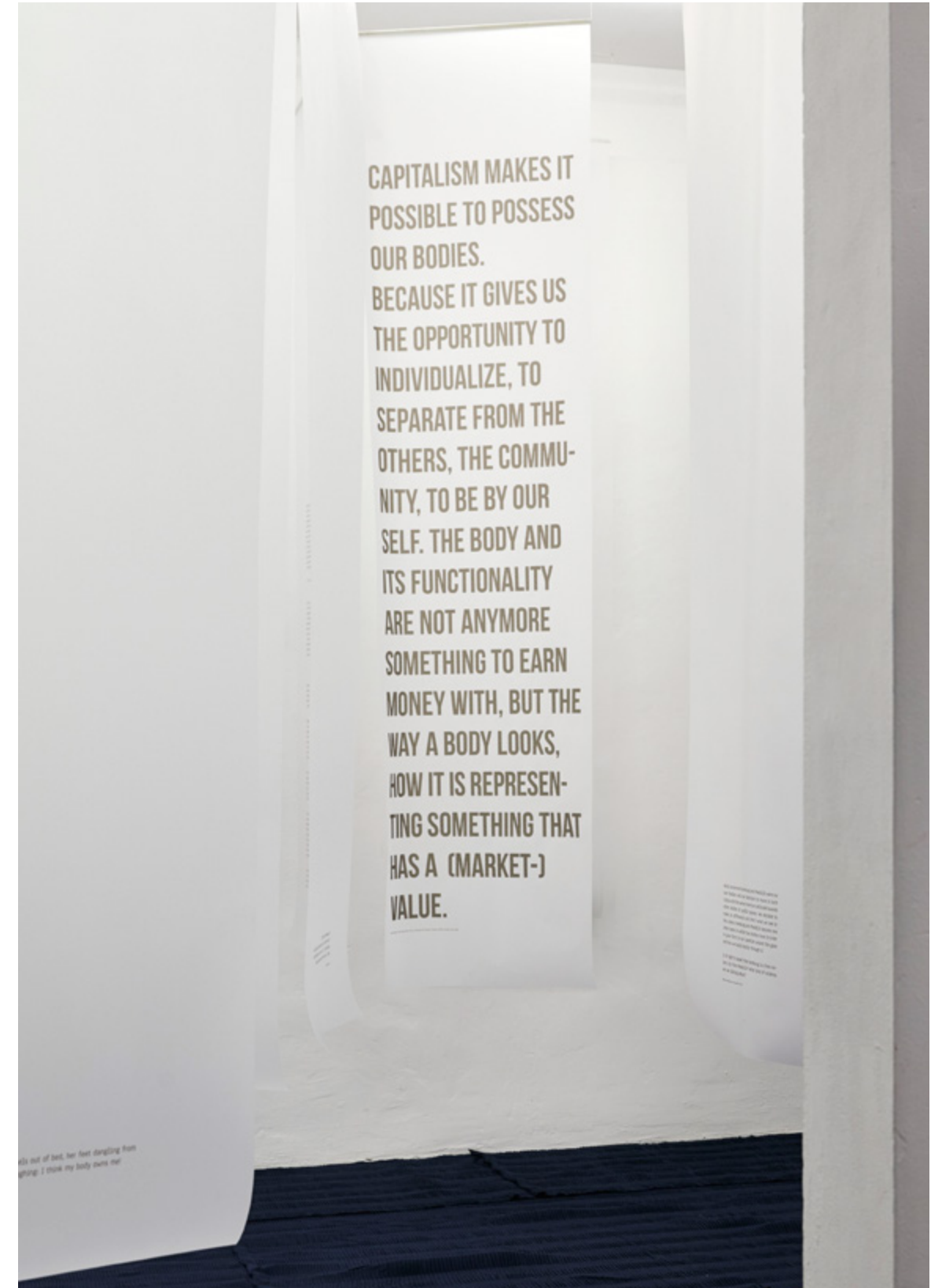


Video still from video 0 with subtitles, *own own body own*, performative video-installation, Mojo Club Hamburg, Sept 4-6, 2018

Set up of the 4-day program on Body Dis*Ownership as part of „own own body own“:

In a three-room artist gallery we gave insight into our two-year research process through an exhibition, two performances, a workshop and a film screening.

The space was filled with 39 transparent papers printed with different texts on what it means to take over a body: from scientific journals, personal interviews, diary entries, conversation transcripts, poems, etc. In a performance we engaged with the texts in a physical manner. By touching each other and the papers while reading them we addressed the materiality of language and bodies together in space.



Exhibition and performance views, 4-day Body Dis*Ownership program, Frise Künstlerhaus, Hamburg

Mäntel (damit die Welt nicht so schnell kommt)

Coats (to prevent the world from entering so fast), 2018, installation and performance, five coats, chain

This piece consisted of an installation, which consisted of 5 coats forming one “bodylost” body. Both are based on a quote:

“Sometimes I have the physical need to wear 5 coats on top of each other to prevent the world from entering so fast.”

This sentence surfaced during interviews that I have been conducting during my continuing research on the connection between the feeling of having (no) borders, vulnerability and empathy.



Installation view at MOM Art Space, Hamburg 2018

How does it feel?

2018, 1-channel video installation and website,
09:18 min, 4:3

A video installation in which a psychology professor describes what it means to “own” a body and to lose this “ownership”. While speaking about this power relationship, the camera takes on a life of its own, scanning the skin, pores and wrinkles of the speaker’s body, thereby crossing intimate body borders.

Video link:

<https://vimeo.com/253949690>

pw: PearlOnAStringTheory

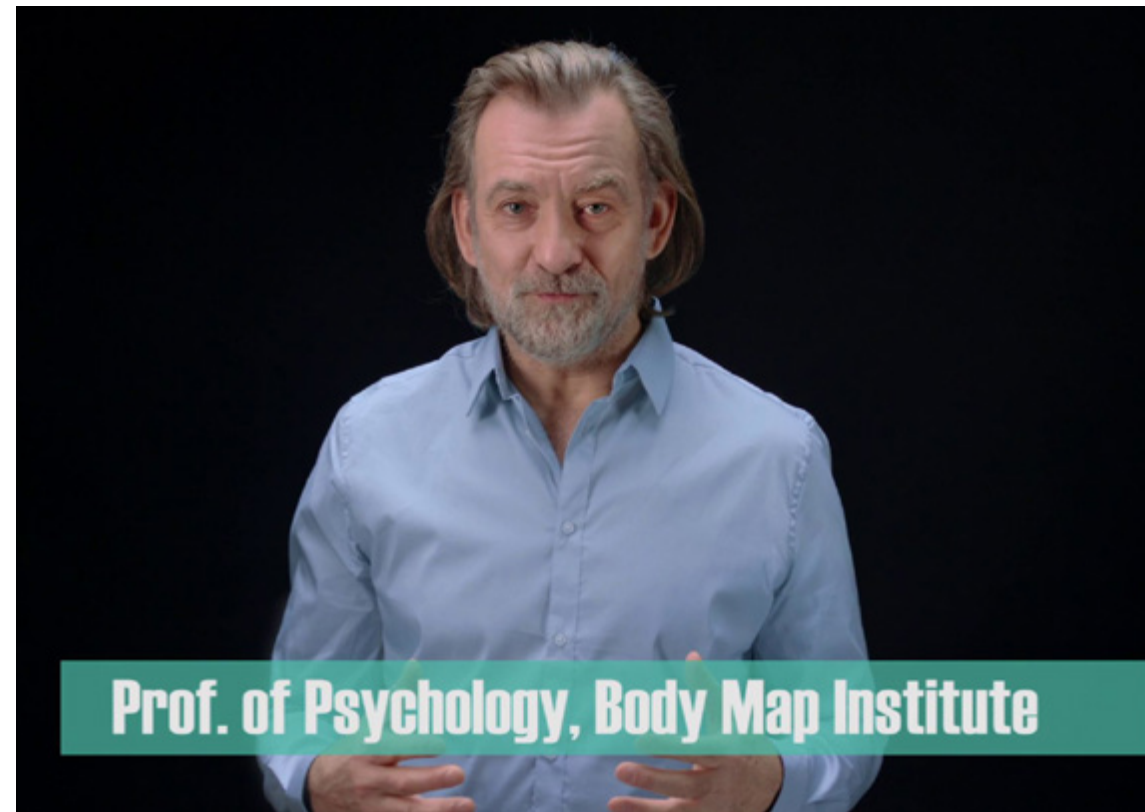
The video is accompanied by the website
of the research institute I have founded:

www.bodymapinstitute.com

Director & writer: Kirstin Burckhardt
Producer: Carolin Drzalic
Cast: Christian Wewerka
Director of Photography: Christian Passeri
Editor: Dagmar Schürer and Kirstin Burckhardt
Color correction: Kirstin Burckhardt
First Assistant Director: Marielle Samstad
Set Operator: Lilli Williams
First Assistant Camera: Burkhard Klein
Gaffer: Sam Gillen
Sound Recordist: Gerasimos Asimakopoulos
Sound Design: Noah Klein & Kirstin Burckhardt
Intro and outro song: Shadow by Noah Klein



Video still



Video stills and installation view, Sammlung Falckenberg / Deichtorhallen (2018)

Grow a Body

2017, performance with Gloria Höckner, 30 min, spoken word, microphone, loudspeakers, projected music video of RnB singer D'Angelo

A performance with video and two performers - one speaks, the other doesn't. Both circle around each other as they move through the audience.

The text and video in the performance touches upon topics from self-amputation to sexualized bodies in the entertainment industry, asking: When is a body mine?

Video link with performance excerpts:

<https://vimeo.com/255804734>



Concept, text, choreography and performance:
Kirstin Burckhardt
choreography and performance:
Gloria Höckner

Performance views at Hamburger Bahnhof Berlin (bottom left) and KAI10 | Arthena Foundation

Imagination is a powerful tool

2016, audio piece, 16:36 Min., portable MP3-Player, headphones

Imagination is a powerful tool is an audio piece based on neuroscientific findings. It is a central piece to my work as a whole.

It addresses the connection between imagination and the body. It talks about how manipulating the body can change imagination - and how this can impact moral judgement.

The voice in this piece is gender-neutral. It is a mixture between natural and synthetic voice - an unembodied voice.

Audio link (teaser):
<http://k-burckhardt.de/imagination-powerful-tool-en/>

Audio link (full version):
<https://vimeo.com/297822559>
 pw: Burckhardt_PowerfulTool



“Imagination is a powerful tool. [...] Let me give you an example: Imagine the stinging feeling of cutting your finger on a piece of paper. [...] we could take a picture of your brain and we’d find that the same neural pathways would be activated for imagining and truly cutting your finger. To put it in other words: looking at a brain which is experiencing pain is not much different than looking at a brain which is imagining pain. Imagination and physical reality here become basically indistinguishable.”

“... In a way we are imagination machines...”

“...They can take somebody like you, a perfectly healthy typical person and temporarily interfere with functioning in just that brain region which will stop you from imagining...”

“...The neurologists removed a part of the skull to access the brain tissue and stimulated the TPJ with small electrical impulses and suddenly the patient had the feeling that she was floating above the surgery table looking down at herself...”

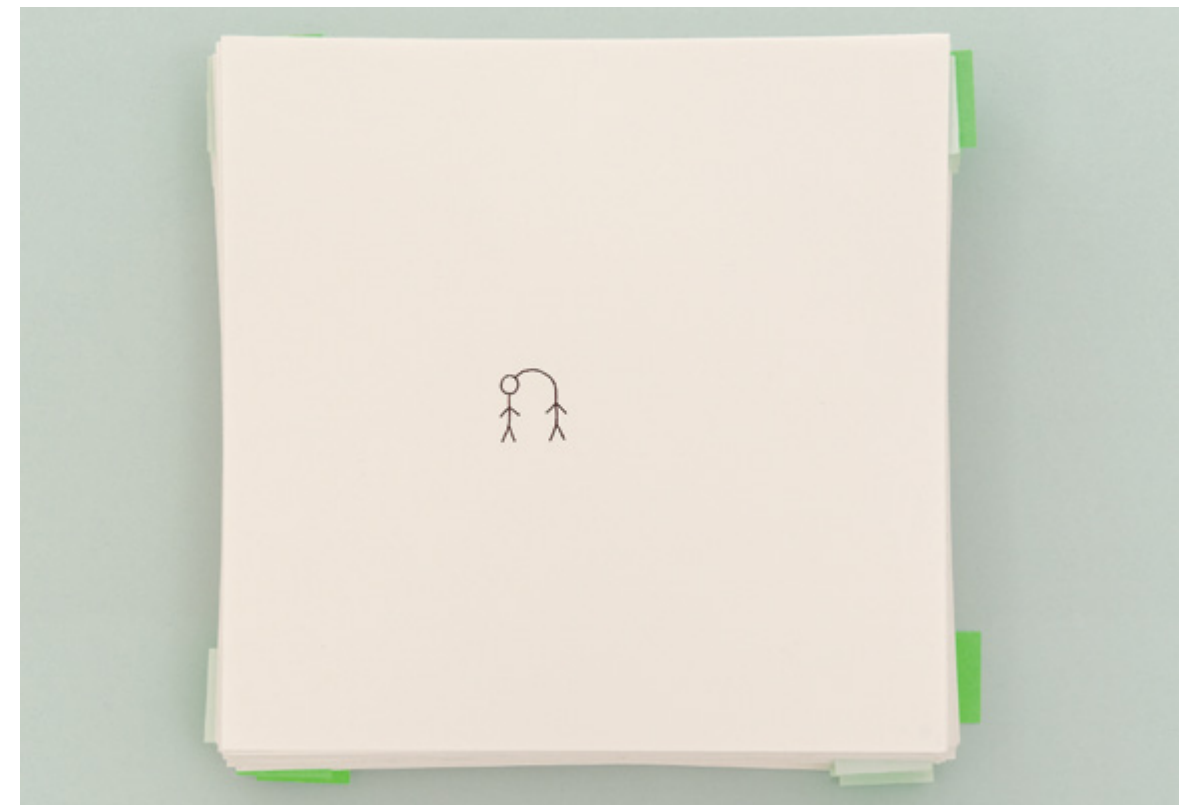
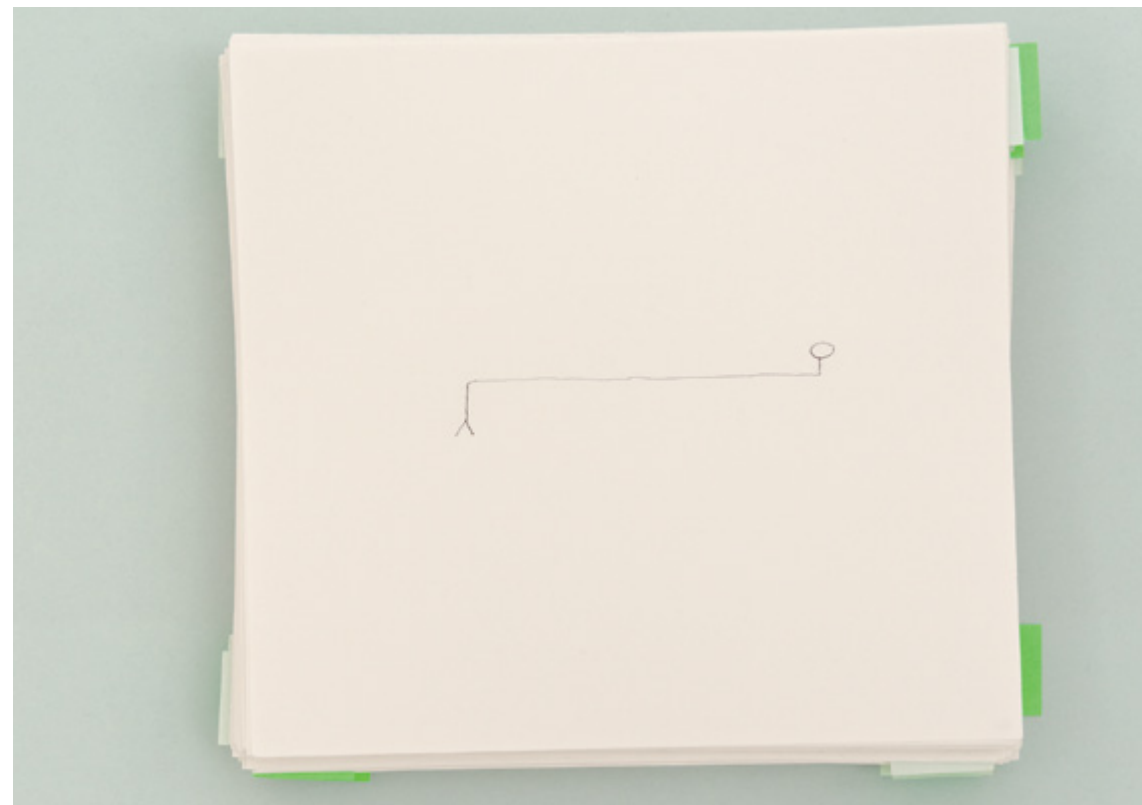


Image of audio piece (above), viewer listening to headphones while looking at drawings *Untitled (antlers)* at Kunsthau Hamburg (2017)

Untitled (antlers)

2015-2016, ink on paper, 15 x 15 cm, repro
photography

Untitled (antlers) is a series of drawings
composed over the course of 2 years as act
and artifact of my research on body as the
basis for the relationship between intra-
and interpersonal.



Images from catalog *Untitled (antlers)* published by Goldrausch, Berlin, 2017

Foghorns describe coastal line

2015, installation, 84 sheets of transparency paper (60 x 500 cm each), loudspeakers

Fog is an interesting phenomena, because it undermines territorial lines. Next to its picturesque beauty, it harbors the radicalism of being lost completely. In this “sightless situation“ foghorns are the communicative link between sea and shore.

This installation consisted of 84 sheets of half-transparent paper attached to the 5m-high ceiling in the large exhibition space. An additional, yet subtle audio track played the sound of foghorns. These sounds were not the result of a machine but of a human mouth: During my residency I stood in the large room at midnight and used its echoing acoustics to imitate foghorns. When playing these sounds back into the space, foghorns seemed to emanate from the nearby harbor into the room.



Installation view, *Foghorns describe coastal lines*, Künstlerhaus im Schlossgarten, 2015

Kirstin Burckhardt

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W www.k-burckhardt.de

* in South Africa

EDUCATION (TWO SEPARATE, SIMULTANEOUS STUDIES)

2007–2014 Fine Arts (MFA), University of Fine Arts Hamburg (HFBK), studied with Matt Mullican, Hanne Loreck and Michaela Ott

2008–2015 Psychology (MSc & BSc) University of Hamburg. Focus: clinical and neuropsychology

ARTIST IN RESIDENCIES / STUDIES ABROAD

07/2019 Artist in Residency, Galleri Ask, Åsgårdstrand, Norway

02-03/2017 Artist in Residency, Fundación Espacio Arte, Medellín, Colombia

10/2017 Collaborative Research Residency with Lisa Rykena, hinterconti, Hamburg

09-11/2015 Artist in Residency, Künstlerhaus im Schlossgarten, Cuxhaven

03-10/2013 China Academy of Art Hangzhou (CAA), China

09/2010–09/2011 École Nationale Supérieure des Beaux Arts de Lyon (ENSBA), France

GRANTS AND HONORARIES

2020-2021 Project funding, *touching fine lines*, Behörde für Kultur und Medien Hamburg, Hamburgische Kulturstiftung, Rudolf Augstein Stiftung, IASPIS Sweden

2018-2019 Project funding, *own own body own* with Brenda I. Steinecke Soto by Elbkulturfonds, Hamburgische Kulturstiftung, Goethe Institut Bogotá, Alcadia de Medellín

01-12/2017 Working Grant (Arbeitsstipendium) Fine Arts 2017 by the City of Hamburg

02-03/2017 Traveling Grant to Colombia, ifa - Institute for International Relations

01-12/2016 Goldrausch Postgraduate Artist Program, Berlin

SOLO, 2-PERSON, AND COLLABORATIVE SHOWS (SELECTION)

2021-22 *touching fine lines*, video performance, Autopsy Hall at the Museum for Medical History, Hamburg

2019 *spelling/spilling out possession - Kirstin Burckhardt performs a text by Jonathan Echeverri Zuluaga*, performance, invited by *L'oiseau présente...*, Haus der Statistik, Berlin

Kirstin Burckhardt at Galleri Ask, Åsgårdstrand, Norway

Invisible Spaces I, Kirstin Burckhardt & Tom Früchtl, Bar K, Berlin

own own body own, exhibition with film screening, workshop and performances, Frise Künstlerhaus, Hamburg

2018 » *What do I feel when I feel your pain?*«, MOM art space, Hamburg

own own body own, performative video-Installation, Mojo Club Hamburg

It is probited to sit, stand or lie on the tables, sight-specific intervention with 7 performers, Autopsy Hall Sektionssaal, University Medical Center, Hamburg

2017 *small-scale spectacle*, Performance with Lisa Rykena, hinterconti, Hamburg

things untold // como un cuerpo, performance in public space in collaboration with Brenda I. Steinecke Soto, Medellín (COL)

2015 *TIDE* 潮汐, Künstlerhaus im Schlossgarten, Cuxhaven

**anghu- „eng, bedrängend“ (-> Angst)*, art in public spaces commissioned by the city of Heide in collaboration with Birke Baumann

GROUP SHOWS (SELECTION)

2021 *Something Between Us*, Kunsthalle Nürnberg, Nürnberg

Moving Images, Moving Bodies, curated by Ludwig Seyfarth, Goethe-Institut Bulgaria in cooperation with blinkvideo, Hamburg

and darkness only lasts 'til dawn, P145, Berlin

TanzTage Görlitz, TanzRaum Görlitz with Neisse Centre for Contemporary Arts e.V.

zwischen körpern, between bodies, Kleine Humboldt Galerie, Berlin

2020 *How beautiful you are!* Kosmetiksalon Babette as a guest at KINDL - Centre for Contemporary Art, Berlin

Something Between Us, KAI10|Arthena Foundation, Düsseldorf

You've got mail! mail art and online project by Julia Katharina Thiemann during social distancing

Zwischen Körpern, Kleine Humboldt Galerie, Berlin

Sexed Power – an exhibition in the context of sexualized power, MOM Art Space, Hamburg

CoNTACT – ways of distance and touch, frontviews at HAUNT, Berlin

2019 *Grow a Body*, performance with Gloria Höckner, *Body in Pieces*, KAI10|Arthena Foundation, Düsseldorf

2018 *Hamburger Arbeitsstipendium*, Deichtorhallen/Sammlung Falckenberg, Hamburg

2017 *Festival of Future Nows 2017 -> ∞*, with *Grow a Body*, Performance with Gloria Höckner, Hamburger Bahnhof, Berlin

PUBLICATION, ARTIST TALKS, INTERVIEWS (SELECTION)

2021 *Into Your (S)Kin: Toward a Comprehensive Conception of Empathy*. Søvsø TEÖ and Burckhardt K, Front. Psychol. 11:531688. doi: 10.3389/fpsyg.2020.531688

Embodying Gaze: How to embody your first-person perspective by removing your head? Workshop in collaboration with Kleine Humboldt Galerie

zwischen körpern/between bodies, exhibition-as-book, Kleine Humboldt Galerie, K. Verlag, Berlin

2019 Publication as part of the project *own own body own*, Hamburg

2018 Artist Talk with Ludwig Seyfarth on the occasion of the show *What do I feel when I feel your pain?*, MOM Art Space, Hamburg

Dort, wo der Körper stattfindet, catalog published on the occasion of the Working Grant (Arbeitsstipendium) 2017 by the city of Hamburg

2017 *Empathy Pain No-Pla-cebo*, self-published artist zine on the occasion of the Festival of Future Nows, Hamburger Bahnhof Berlin, sold at Buchhandlung Walther König, Berlin

2016 *Untitled (antlers)*, catalog published on the occasion of the exhibition *Fraud, Fake and Fame – Goldrausch 2016, Berlin 2016*

2014 *SETTLERS*, catalog published on the occasion of the exhibition series *The Waves*, HFBK Materialverlag, Hamburg 2014

The Waves, exhibition catalogue, Gallery of the HFBK Hamburg

COLLECTIVES AND MEMBERSHIPS

since 2018 *Body Ensemble*, collective with the choreographer Brenda I. Steinecke Soto

since 2018 *Gesellschaft für künstlerische Forschung in Deutschland / Society for Artistic Research in Germany*, founding member