

Bildhauerisches und performatives Arbeiten ist für mich per se eine Arbeit an und mit Beziehungen, indem ich mich mit der Frage nach deren spezifischen Zuständen von Körper, Raum, Material, Berührung, Kontakt und Resonanzräumen auseinandersetze. Menschen haben körperliche, geistige und seelische Verfasstheiten, die ich mit materiellen Eigenschaften wie Metall, Holz, Stein, Wasser, Staub, Sand etc. vergleiche und die umgekehrt / spiegelbildlich das körperliche Handeln und das Verständnis darüber bestimmen. Ich arbeite mit der sensorischen Fähigkeit des Körpers, sich in den Raum, aber auch in andere Körper, Materialien und Substanzen „hineindenken“ zu können. Diese Transformationsfähigkeit ist für mich ein Hauptaspekt von bildhauerischem, dreidimensionalem Denken und Handeln, die sich mit der choreographischen performativen Arbeit verbindet. Mich interessiert z.B. das Empfinden einer moosigen Landschaft im kleinen Finger, das Vorwärtsgen mit dem Hinterkopf, das Schneiden von Luft im Raum, die Modulation der Nasenspitze bei gleichzeitiger Vergegenwärtigung des Nackens. Bildhauerische und raumbezogene Praxis kann Empfindungsräume auf der körperlich-leiblichen Wahrnehmungsebene initiieren und verändern. Hier setzt mein Verständnis von empathischem Handeln an. Ich sehe den Menschen als ein äußerst fragiles und sensibles Lebewesen – einer Membran gleich – an, das ich oftmals von anderen Lebewesen und Organismen nicht unterscheidet, um gerade dessen Besonderheit entdecken zu können. Ich sehe den Körper relational in seiner Umgebung in und durch Kommunikation und Resonanz multidimensional vernetzt / interconnected. Das „Hineinfühlen“ ist verkörperte Imagination, es fokussiert Sensibilisierungsprozesse und bis hin zu einem Zustand der Hyper – Awareness formiert es Handlungsfelder. Wenn ich von empathischen Strategien spreche, dann sind es Formen des sichtbaren Verschwindens einer Zurücknahme des Egos, der intuitiven Selbstverständlichkeit des Seins und der seismographischen Modulation und Erschütterung von Verfasstheiten, die den Prozess des aus sich Heraustretens aktivieren und eine soziale Skulpturalität erfahrbar machen.

**BUSK / ARBUSTI, 2018 / 2013**

*AUGENBLICKVERKNÜPFUNG - PUNKT DER EMOTIONALEN DICHTEN, 2018*

**PARASITÄRE VERHÄLTNISSE UND DIALOGEN, 2002**

**COMMUNICATION CAPTURES, 2019**

**INSIDET (COLLECTIVE), 2020**

*INSIDET – LEARNING FROM THE BODY, 2020*

*DANS LE CORPS QUI M'ONT TOUCHÉ UN JOUR, 2020*

*LA CONSTITUTION DE L'ORGAN TOUCHÉ PAR LES POUMONS, 2020*

*LES GESTES DES ORGANES, 2020*

*TWO FEET SEVEN INCHES, 2018*

STELLA GEPERT, **BUSK**, 2018, NORDJYLLANDSVÆRKET – AALBORG, POWER PLANT, KUNSTHALLE NORD, / Full HD, Loop, 11 min, branches / concept and performance: Stella Geppert, camera and editing: Per Henriksen











STELLA GEPPERT, **ARBUSTI – MOVING STUDIES & HOMEOPATHIC INTERVENTIONS**,  
Venice, 2013 / Full HD, Loop, 10 min / Branches, cable clip / Direction / Film Editing:  
Stella Geppert / Camera Operator: Melanie Brugger / Sound: Wladimir Gelwich /  
Support: Centro Tedesco Di Studi Veneziani









STELLA GEPPERT, **ARBUSTI – MOVING STUDIES & HOMEOPATHIC INTERVENTIONS**,  
Venice, 2013 / Full HD, Loop, 10 min / Branches, cable clip / Direction / Film  
Editing: Stella Geppert / Camera Operator: Melanie Brugger / Sound: Wladi-  
mir Gelwich / Support: Centro Tedesco Di Studi Veneziani







STELLA GEPPERT, **PARASITÄRE VERHÄLTNISS**E UND DIALOGE,  
UNDERGROUND STATION ALEXANDERPLATZ U2, BERLIN, 2002



**Alexanderplatz**

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Alexanderplatz  
Memhardstr.  
Grunerstr. 142, 257  
Alexanderstr.

STELLA GEPPERT, **PARASITÄRE VERHÄLTNISS** UND **DIALOG**E,  
UNDERGROUND STATION ALEXANDERPLATZ U2, BERLIN, 2002



STELLA GEPPERT, **PARASITÄRE VERHÄLTNISS**E UND **DIALOG**E,  
UNDERGROUND STATION ALEXANDERPLATZ U2, BERLIN, 2002



STELLA GEPPERT,  
AUGENBLICKSVERKNÜPFUNG – PUNKT DER EMOTIONALEN DICHTER, 2018, OSNABRÜCK



STELLA GEPPERT,  
AUGENBLICKSVERKNÜPFUNG – PUNKT DER EMOTIONALEN DICHTER, 2018, OSNABRÜCK



STELLA GEPPERT,  
**AUGENBLICKSVERKNÜPFUNG, PUNKT EMOTIONALER DICHTER**  
**(LINKING MOMENTS – EMOTIONAL POINT OF DENSITY), 2018**

TANGENCY – Stadtverortungen, Osnabrück

Performance in public space with Kirstin Flüssmeyer, Stella Geppert, Lukas Geschwind, Michelle  
Lui, Birte Opitz and Agnes Nguyen / support: Gesellschaft für zeitgenössische Kunst Osnabrück  
e. V. Kunstraum hase29, Flüssmeyer Vermessungen





STELLA GEPPERT,  
AUGENBLICKSVERKNÜPFUNG – PUNKT DER EMOTIONALEN DICHTER, 2018, OSNABRÜCK



STELLA GEPPERT,  
AUGENBLICKSVERKNÜPFUNG – PUNKT DER EMOTIONALEN DICHTEN, 2018, OSNABRÜCK



STELLA GEPPERT,  
AUGENBLICKSVERKNÜPFUNG – PUNKT DER EMOTIONALEN DICHTEN, 2018, OSNABRÜCK



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AUGENBLICKSVERKNÜPFUNG – PUNKT DER EMOTIONALEN DICHTÉ, 2018, OSNABRÜCK



STELLA GEPPERT,  
AUGENBLICKSVERKNÜPFUNG – PUNKT DER EMOTIONALEN DICHTÉ, 2018, OSNABRÜCK

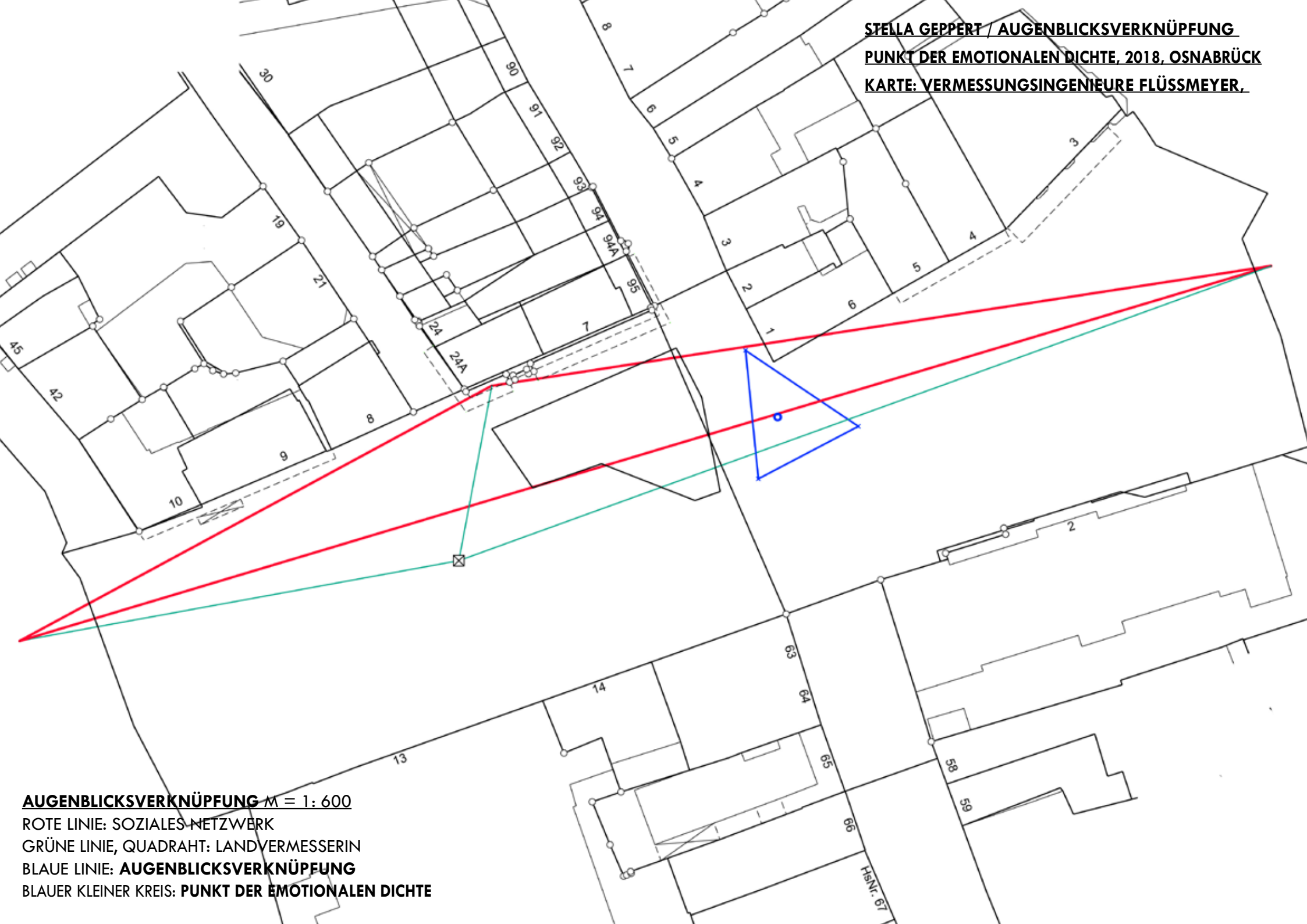
**DG-KOORDINATEN**

<b><u>UNTEN01</u></b>	<b><u>3435135.3909</u></b>	<b><u>5793704.7976</u></b>
<b><u>ENDPUNKU</u></b>	<b><u>3435140.8323</u></b>	<b><u>5793693.5602</u></b>
<b><u>UNTEN04</u></b>	<b><u>3435154.4187</u></b>	<b><u>5793691.9968</u></b>
<b><u>UNTEN06</u></b>	<b><u>3435137.5582</u></b>	<b><u>5793683.1370</u></b>
<b><u>9001</u></b>	<b><u>3435087.0593</u></b>	<b><u>5793669.3388</u></b>

**UTM KOORDINATEN**

<b><u>UNTEN01</u></b>	<b><u>32435088.600</u></b>	<b><u>5791828.417</u></b>
<b><u>ENDPUNKU</u></b>	<b><u>32435094.039</u></b>	<b><u>5791817.184</u></b>
<b><u>UNTEN04</u></b>	<b><u>32435107.620</u></b>	<b><u>5791815.621</u></b>
<b><u>UNTEN06</u></b>	<b><u>32435090.766</u></b>	<b><u>5791806.765</u></b>
<b><u>9001</u></b>	<b><u>32435040.287</u></b>	<b><u>5791792.973</u></b>





**AUGENBLICKSVERKNÜPFUNG M = 1: 600**

ROTE LINIE: SOZIALES NETZWERK

GRÜNE LINIE, QUADRAHT: LANDVERMESSERIN

BLAUE LINIE: **AUGENBLICKSVERKNÜPFUNG**

BLAUER KLEINER KREIS: **PUNKT DER EMOTIONALEN DICHTER**





STELLA GEPPERT, **COMMUNICATION CAPTURES** / 2019, DEN FRIE, CENTRE OF CONTEMPORARY ART, COPENHAGEN  
Concept, Choreographie, Installation: Stella Geppert / Performer\*innen: Jan Burkhardt, Stella Geppert, Lukas Geschwind, David Kummer, Michelle Lui, Sophia Seiss / Produktionsmanagement: Susanne Ogan / Dramaturgie: Mariella Greil / Outside Eye: Sigal Zouk / Movement Research: Jan Burkhardt / Sound Research: Werner Möbius / Technical Support: Mitja Windisch, Mirjam Dorsch / Assistant: Moreen Vogel, Kistina Müller / Documentation: Tim Nowitzki, Per Hendriksen



STELLA GEPPERT, **COMMUNICATION CAPTURES** / 2019, DEN FRIE, COPENHAGEN





STELLA GEPPERT, **COMMUNICATION CAPTURES** / 2019, DEN FRIE, COPENHAGEN







STELLA GEPPERT, **COMMUNICATION CAPTURES** / 2019, DEN FRIE, COPENHAGEN



udstilling exhibition  
café café  
bøger books



STELLA GEPPERT, **COMMUNICATION CAPTURES** / 2019, DEN FRIE, COPENHAGEN







STELLA GEPPERT, **COMMUNICATION CAPTURES** / 2019, DEN FRIE, COPENHAGEN





STELLA GEPPERT, **COMMUNICATION CAPTURES** / 2019, DEN FRIE, COPENHAGEN





STELLA GEPPERT, **COMMUNICATION CAPTURES** / 2019, DEN FRIE, COPENHAGEN



STELLA GEPPERT, **COMMUNICATION CAPTURES, INTIMACY TALKS** (lying, standing, sitting)

STELLA GEPPERT, **INSIDET (COLLECTIVE)**, 2020

4K video, 17 min, charcoal, body object (fabric, plastic straps and pipes, textile tape, charcoal)  
/ Concept, installation: Stella Geppert / Performance with Jan Burkhardt, Stella Geppert, Frank Willens, Sigal Zouk / Camera: Paul Rohlfis / Sound editor: Alexander Feldman / Editor: Stella Geppert

**INSIDET (COLLECTIVE)** is dedicated to the transformational qualities of the body and its trans-generational body archives. A basic component of the work is a kind of clothing that emphasises aspects of the body's somatic anchor points and determines its movement and posture. Between traumatically triggered moments of bodily dissolution and liberating territorial empowerment, the body movements inscribe themselves energetically into space as oversized drawings.





STELLA GEPPERT, **INSIDET (COLLECTIVE)**, 2020, The Round Tower, Copenhagen, Denmark



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STELLA GEPPERT, **INSIDET - LEARNING FROM THE BODY**, 2020

ABLUTIONS OF THE TONGUE, Rundetaarn, Copenhagen, Denmark / solo performance, ca 21min, 450 cm x 500 cm over size drawing, charcoal, body object (fabric, plastic straps and pipes, textile tape, charcoal) (Photo: Katrin Stroebel)

INSIDET - LEARNING FROM THE BODY is based on the work INSIDET COLLECTIVE. I put myself physically into the phases of trauma triggered by wearing the construction. The force of these phases, such as trembling, tumbling, turning, and falling, is transferred directly to an oversized drawing on the floor. By "blindly" following the impulses of my body, I gently dissolve the energetic states. Time measurement in this work is based on the organ of balance.





STELLA GEPPERT, **INSIDET - LEARNING FROM THE BODY**, Rundetaarn, Copenhagen, Denmark





STELLA GEPPERT, **INSIDET - LEARNING FROM THE BODY**, Rundetaarn, Copenhagen, Denmark



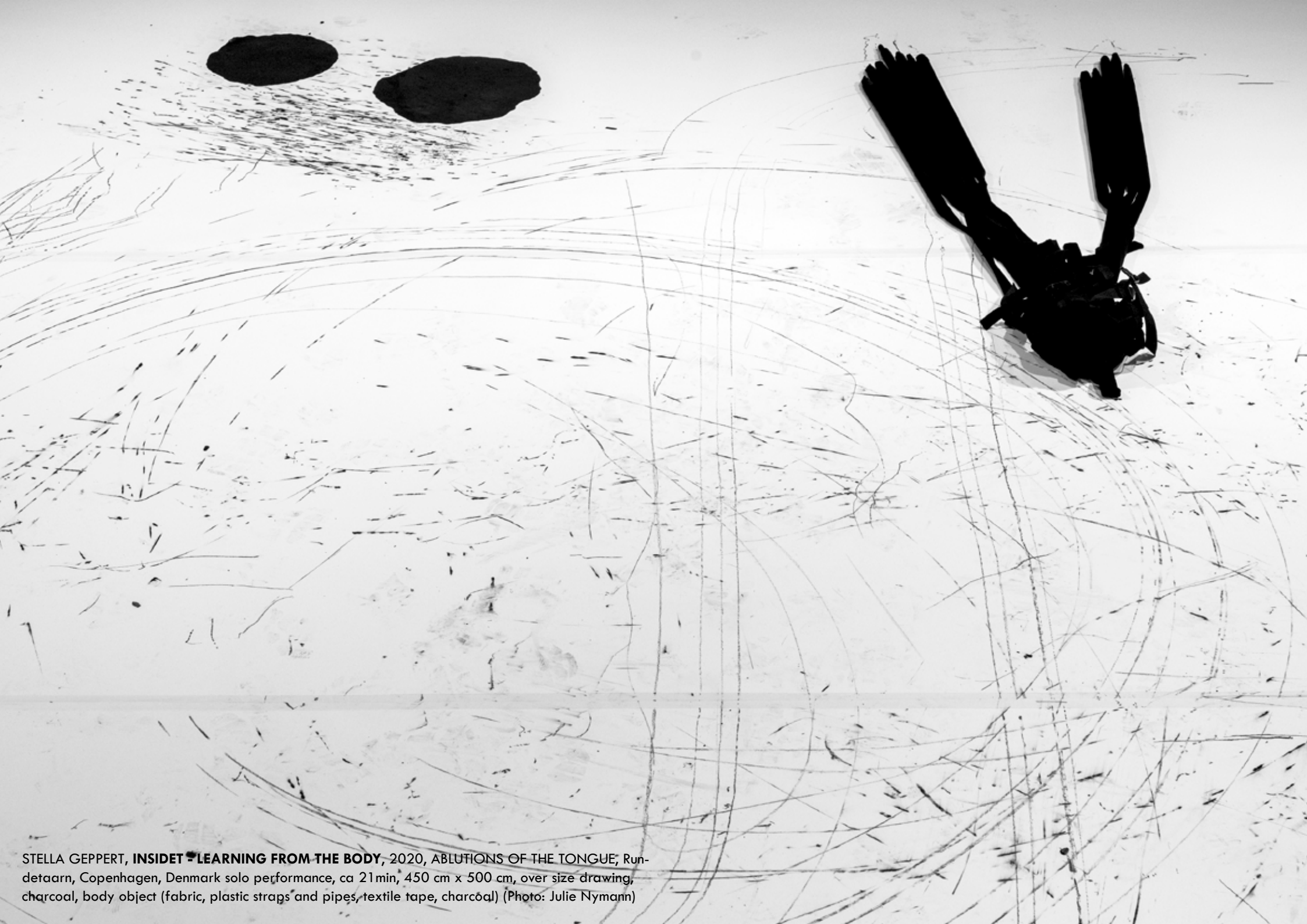
STELLA GEPPERT, **INSIDET - LEARNING FROM THE BODY**, Rundetaarn, Copenhagen, Denmark



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STELLA GEPPERT, **INSIDET - LEARNING FROM THE BODY**, Rundetaarn, Copenhagen, Denmark



STELLA GEPPERT, **INSIDET • LEARNING FROM THE BODY**, 2020, ABLUTIONS OF THE TONGUE, Rundetaarn, Copenhagen, Denmark solo performance, ca 21 min, 450 cm x 500 cm, over size drawing, charcoal, body object (fabric, plastic straps and pipes, textile tape, charcoal) (Photo: Julie Nymann)

STELLA GEPPERT, **DANS LE CORPS DES AUTRES QUI M'ONT TOUCHÉ UN JOUR**, 2020  
(In the bodies of others who once touched me), CoNTACT, HAUNT, Berlin,  
Charcoal on Paper, 150 cm x 200 cm, clothes, metal, lime wood. (Photo: STG, Mirjana Vrbaski)

It was a kind of phantom pain, the absence of the simple presence of bodies that form around you as a movement space when you are touched, either directly or indirectly. During lockdown, I felt the need to reawaken this missing movement space from my memory. For this series of drawings, I put myself into the bodies that once touched me. Placed in a kind of dormant state, I used a paper surface that I lay and slept on as a “space of the remembered body” that once surrounded me. Clothes were a form of tactile trigger to slip into specific, energetic movement spaces.





STELLA GEPPERT, **DANS LE CORPS DES AUTRES QUI M'ONT TOUCHÉ UN JOUR**, 2020  
(In the bodies of others who once touched me), CoNTACT curated by Daniela von Damaros,  
HAUNT, Berlin, Charcoal on Paper, 150 cm x 200 cm, clothes, metal, lime wood. (Photo: Mirja-  
na Vrbaski)

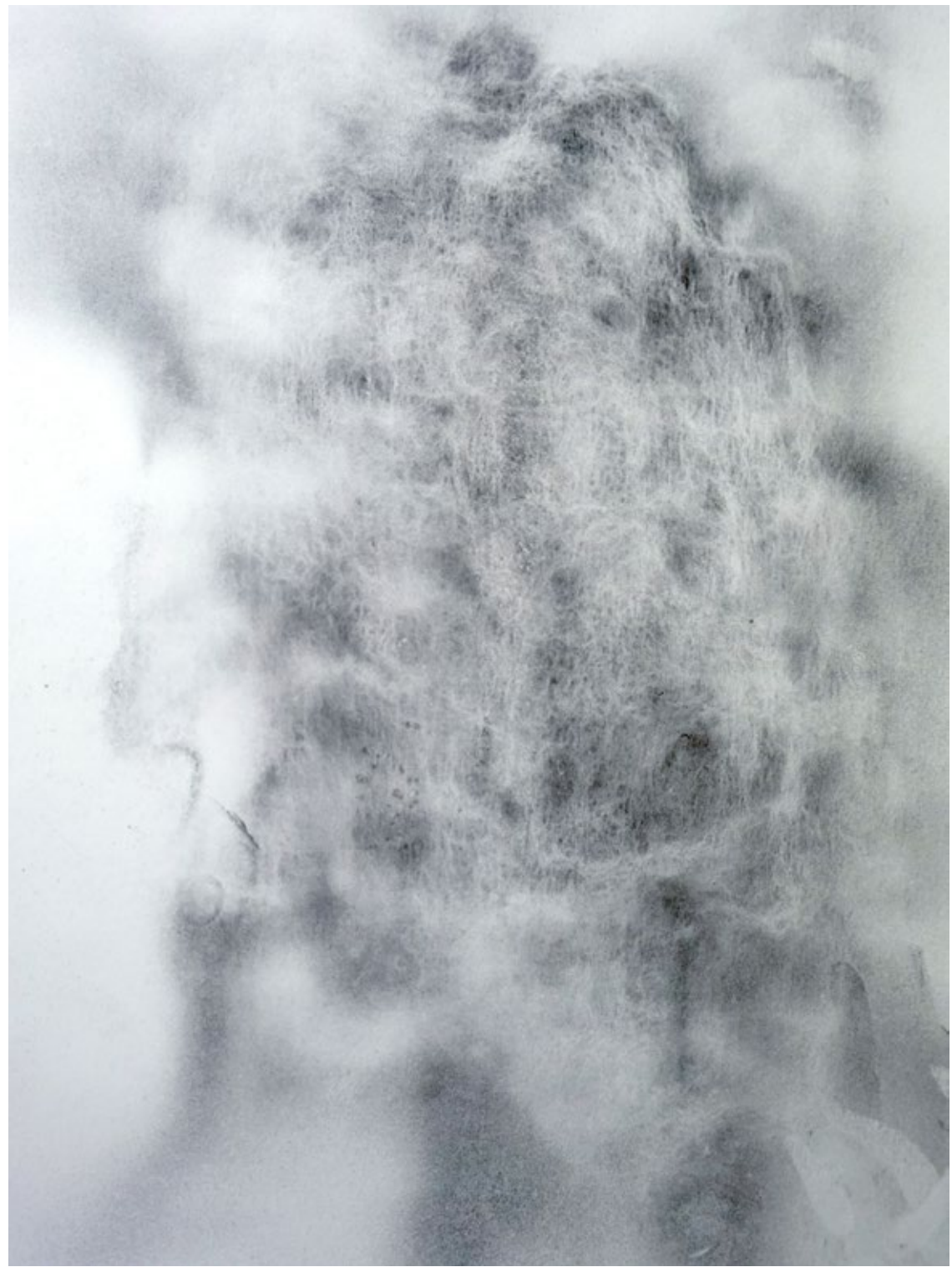
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**STELLA GEPPERT, LA CONSTITUTION DE L'ORGAN TOUCHÉ PAR LES POUMONS**

(The constitution of the body affected by the lungs), CoNTACT curated by Daniela von Damaros, HAUNT, Berlin, 2020, Coal dust on paper, ca. 35 x 25 cm

La Constitution de l'Organ was created during an open call by the Kamel Mennour gallery\*, which asked how we would imagine a world after Corona and what visions we have for it. I had the vision that the virus would make us more attentive to the invisible elements of the atmosphere. I had the vision that the lungs would be perceived as an externally visible organ in exchange with the atmosphere. I had the vision that we would develop a high level of attention to the subtle elements in our bodies and outside: To perceive the organ as an independent organ, which is highly sensitive and highly communicative. Since we are always connected to the outside world, to plants, animals, and all people through the breath, it seemed to me to be perfectly logical to pay homage to this organ. (\*I could not send the work because it was too fragile)  
(Photo: STG, Mirjana Vrbaski)





STELLA GEPPERT, **LES POUMONS, LES REINS, LE CŒUR, L'ESTOMAC, LA VESSIE, LE FOIE**, FROM THE SERIES: **LES GESTES DES ORGANES**, 2020 / charcoal dust on paper, 20 cm x 20 cm



**STELLA GEPPERT, TWO FEET SEVEN INCHES**

performative Sulpture, 25 min, ceramic, 80 x 90 x 25 cm, POWER PLANT, Kunsthal Nord, Denmark, 2018 / Filmstill: **DIARY OF MOVEMENTS**, 20 min

For the work **TWO FEET SEVEN INCHES** Geppert researched the movements of coal miners throughout history and the way their bodies contributed to the industrial production of energy. In collaboration with performers, a series of sculptures and drawings were made that took as their starting point the measurements – 2 feet 7 inches – of one of the earliest known coal mines in the world, as well as a selection of movements encountered by Geppert in her research. (Lisa Rosendahl)

