



## About the series Proxy 1-5

Change in genetic research as an inspiration for my artistic work

How can we describe something new as long as it is still in the process of development? What is the relationship between the new and the old? When do “truths” come into existence? And how do they win recognition – or when are they replaced by different truths?

During one of my car rides to my studio, I heard the radio programme “The Abolition of the Genes”. This provocative title and my interest in the topic of genes (principles of heredity), which I developed during my three year long exhibition project Paralleles Labor (‘parallel laboratory’) from 2013 to 2016 at the Max Planck Institute for Molecular Genetics, made me listen to the programme with great interest.

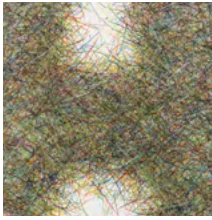
To summarise, the topic was that the international Human Genome Project (around 2000), in which the scientists had aimed to decode the human genetic make-up, letter for letter, resulted in the fact that they understood less about this make-up in the end of the project, than when they had begun it. In fact they succeeded in sequencing the genes, so huge amount of data of the base pairs A, T, C and G emerged. But this information signifies little, if it cannot be interpreted. The following project Encode’s aim was to research which parts of the genotype are active. Until that time it was assumed that genes are exclusively responsible for hereditary transmission. However, new research results demonstrate that still other elements in the genetic make-up, which had previously been described as junk DNA are active and thus have to carry meaning for the information of the genetic make-up.

I was very impressed that two great-scale scientific endeavours like the Human Genome and the Encode projects primarily created questions and doubts.

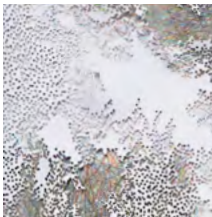
Also, I felt the atmosphere brought about by the question “how to proceed now?” after a discussion with one of the scientists of the Max Planck Institute for Molecular Genetics: How can one do research if one does not know what is the question at hand?

This is the starting point for my work. I develop an artistic experimental setting, which is limiting due to the systemic qualities of the experiment, but also leaves room for chance. Thus the outcome remains open-ended. Important aspects for me are: The genetic make-up is supposed to be included in the base pairs of the letters A, T, C and G and their combinations. I am referring to these four letters. The letters are signifying something, which is not visible in the figure of the letter (metaphor).

They contain information that demands room for interpretation.



*Proxy 1*



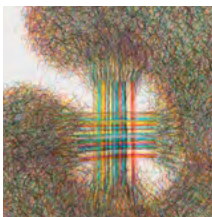
*Proxy 2*



*Proxy 3*



*Proxy 4*



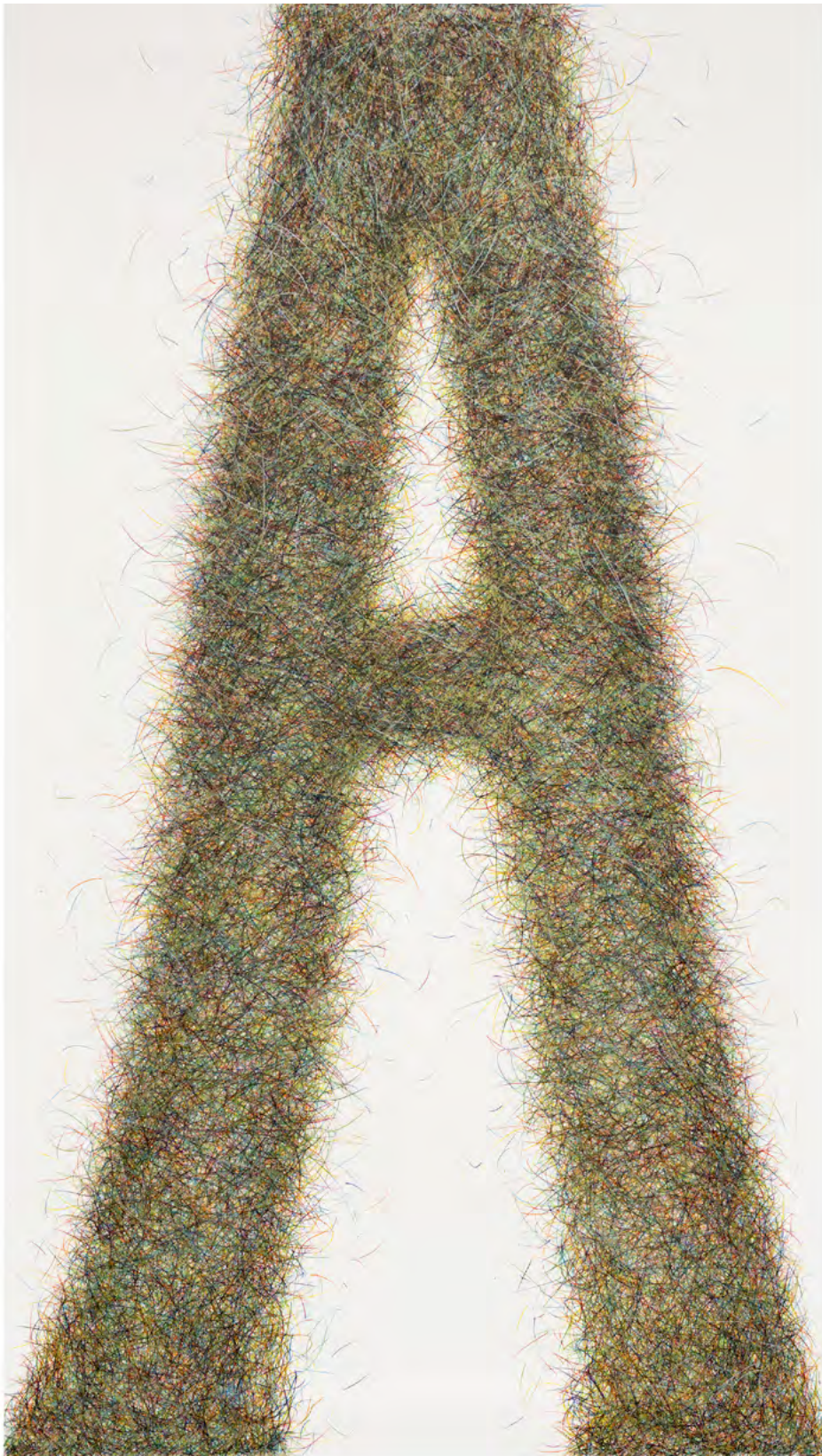
*Proxy 5*





Exhibition view ‚Punctum‘, Kommunale Galerie Berlin, 2015/2016  
*Proxy 1, 2 and 4*

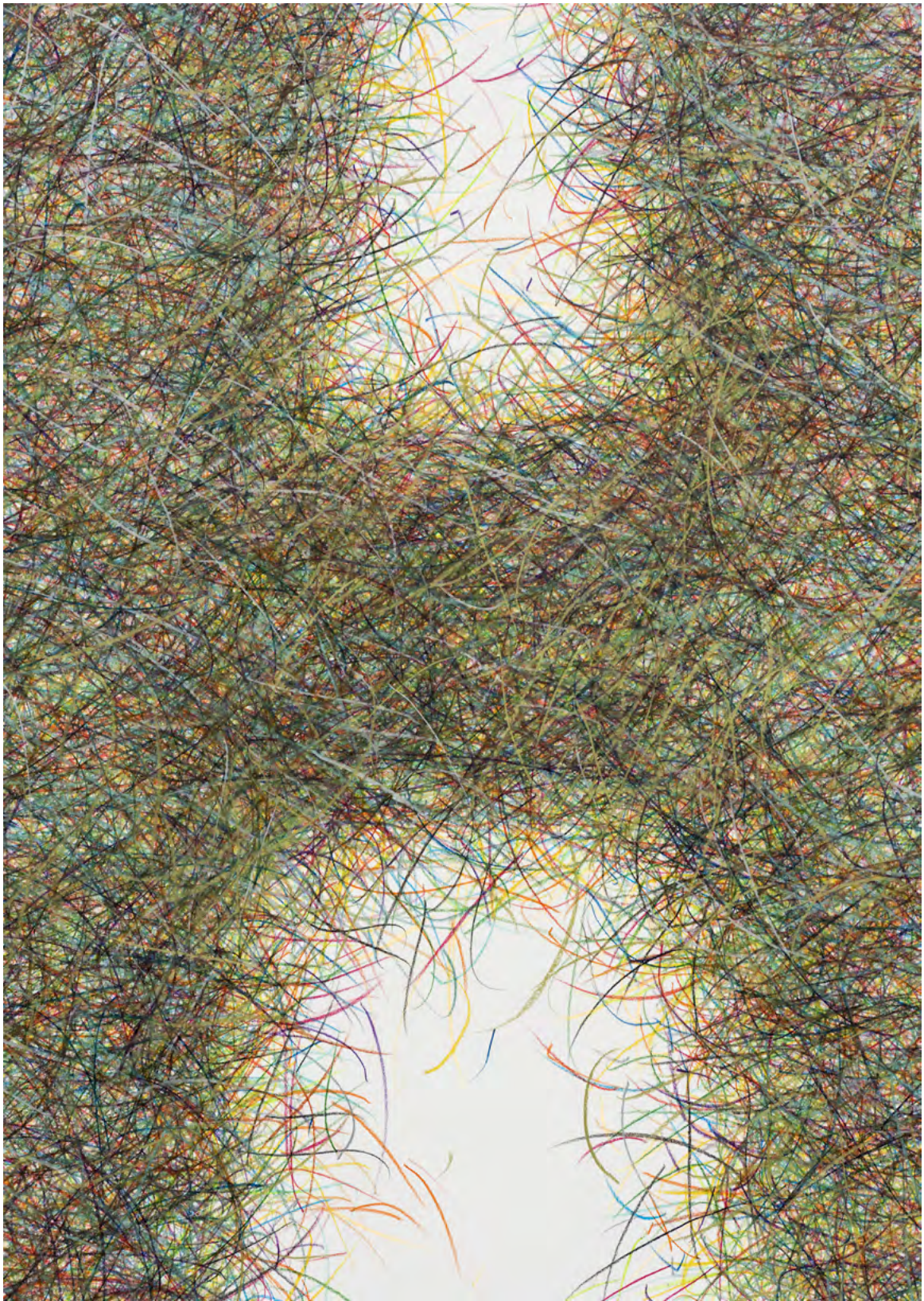




***Proxy 1-01***

2015, coloured pencils on paper , 220 x 120 cm





***Proxy 1-01***

*detail, 2015, coloured pencils on paper, 220 x 120 cm*





***Proxy 1-02***

2015, coloured pencils on paper, 152 x 120 cm





***Proxy 1-03***

2015, coloured pencils on paper, 185 x 120 cm





***Proxy 1-04***

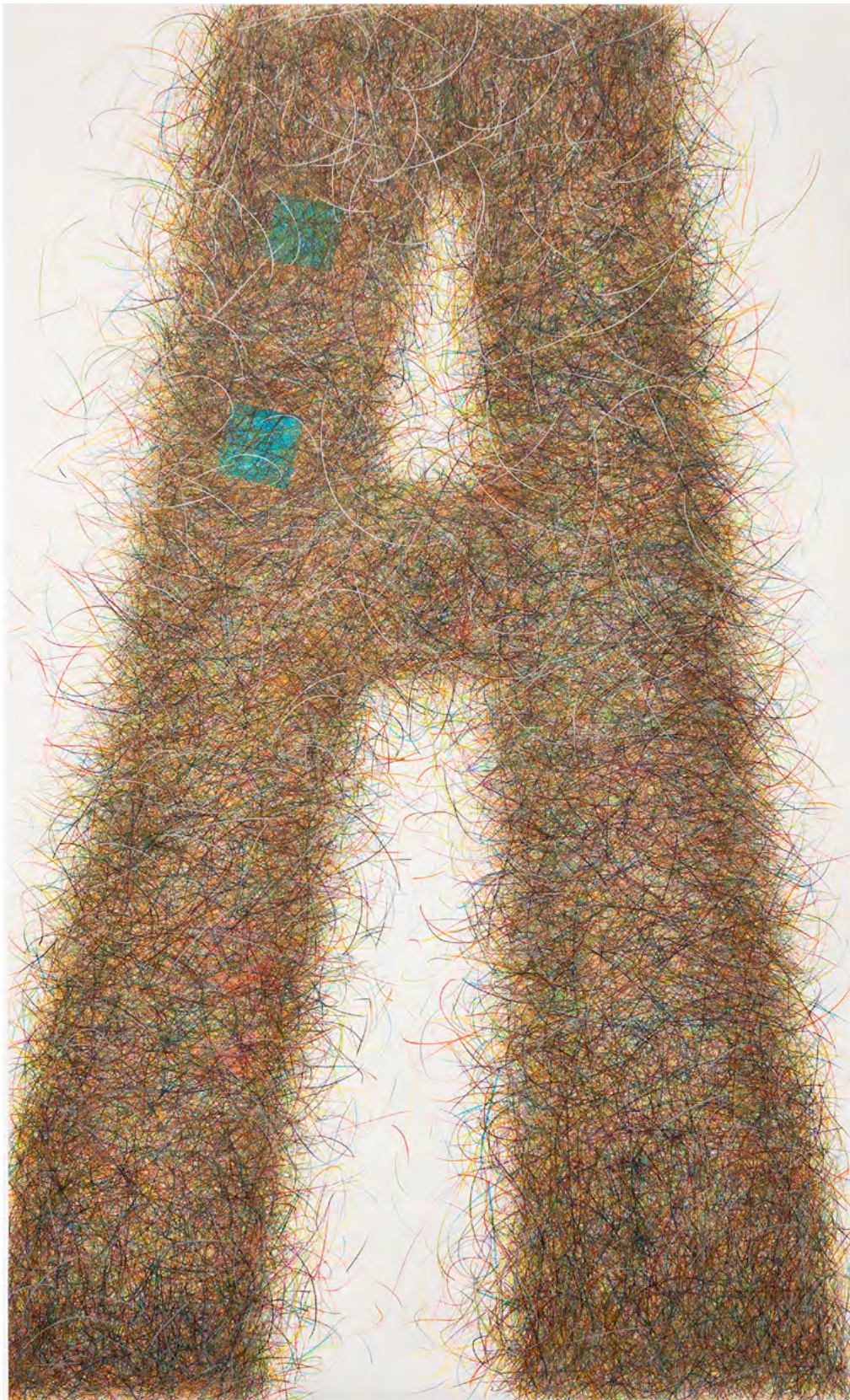
2015, coloured pencils on paper, 170,5 x 120 cm





View of the studio, 2016, ***Proxy 1-05, 1-06, 1-07, 1-08***

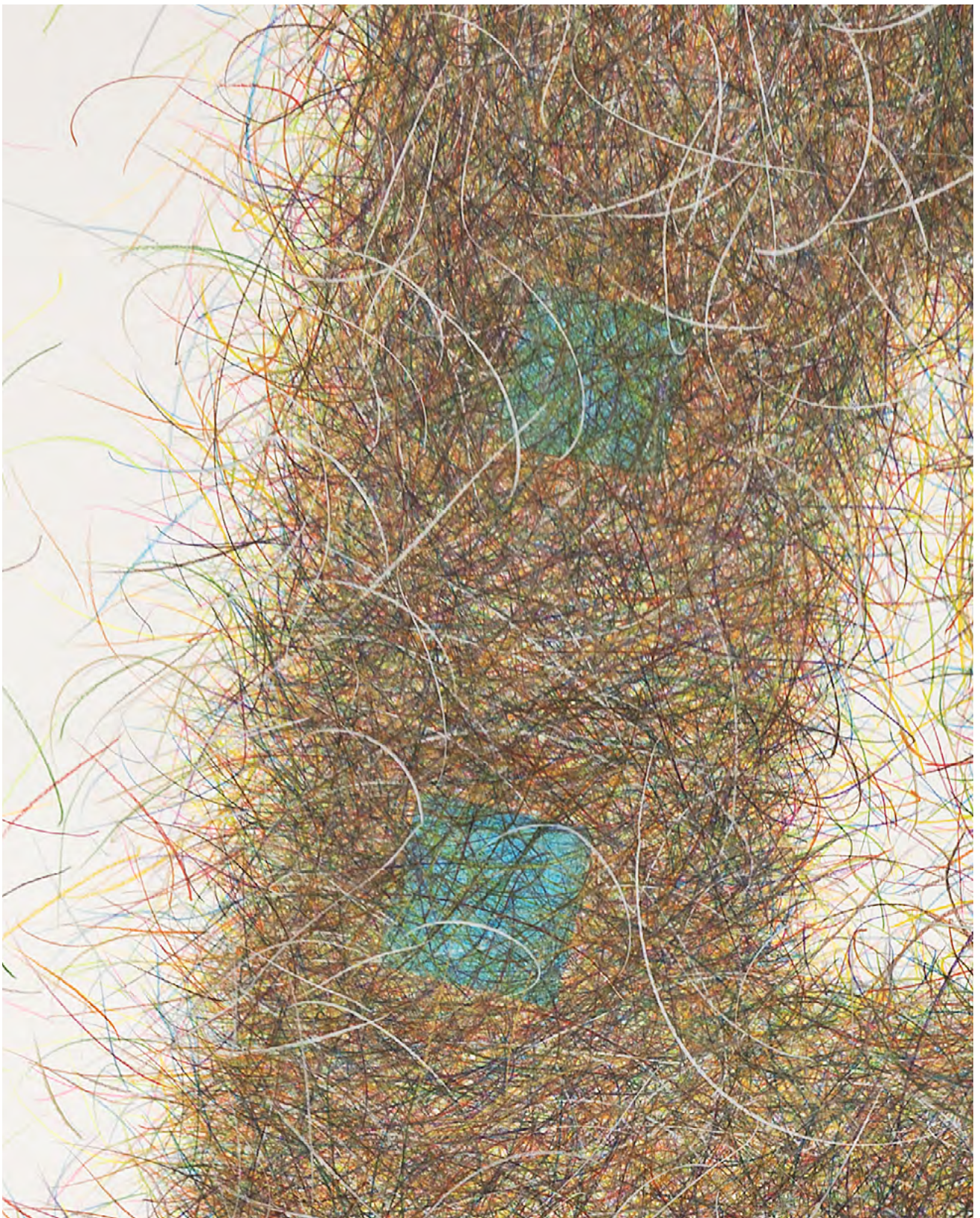




***Proxy 1-05***

2015 , coloured pencils on paper, 184,5 x 112,5 cm

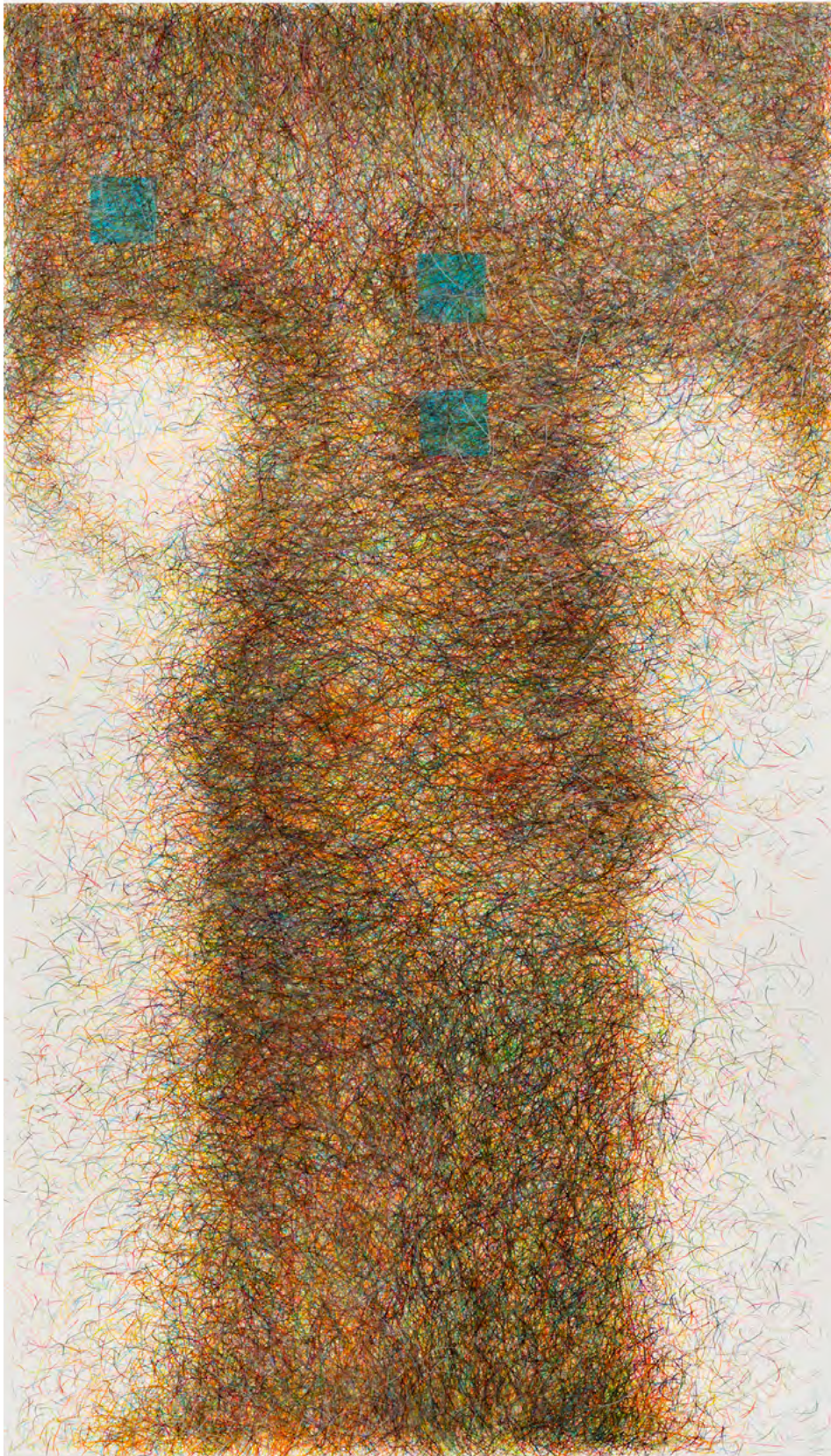




**Proxy 1-05**

*detail, 2015 ,coloured pencils on paper, 184,5 x 112,5 cm*

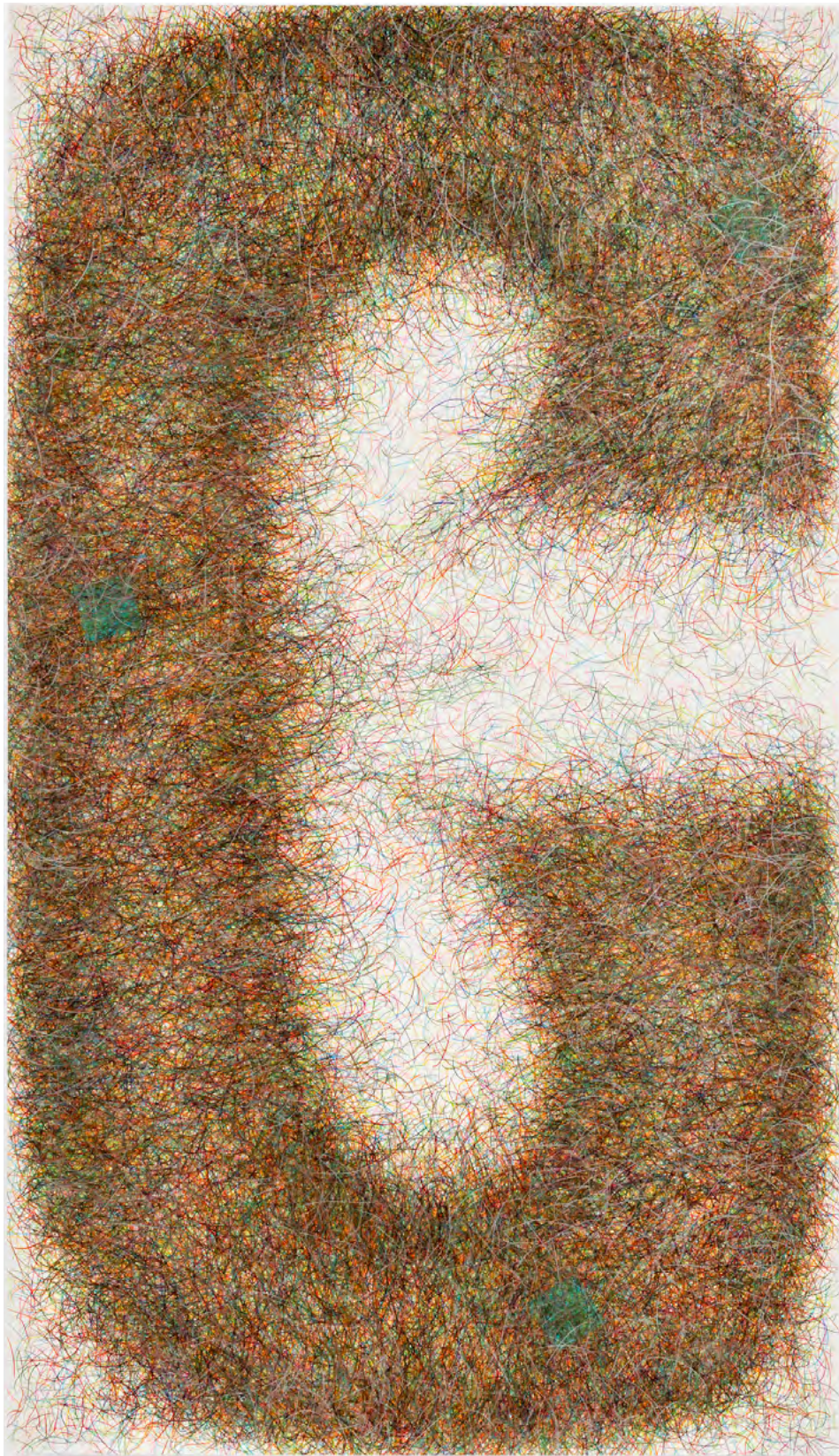




***Proxy 1-06***

2016 , coloured pencils on paper, 199,5 x 113 cm

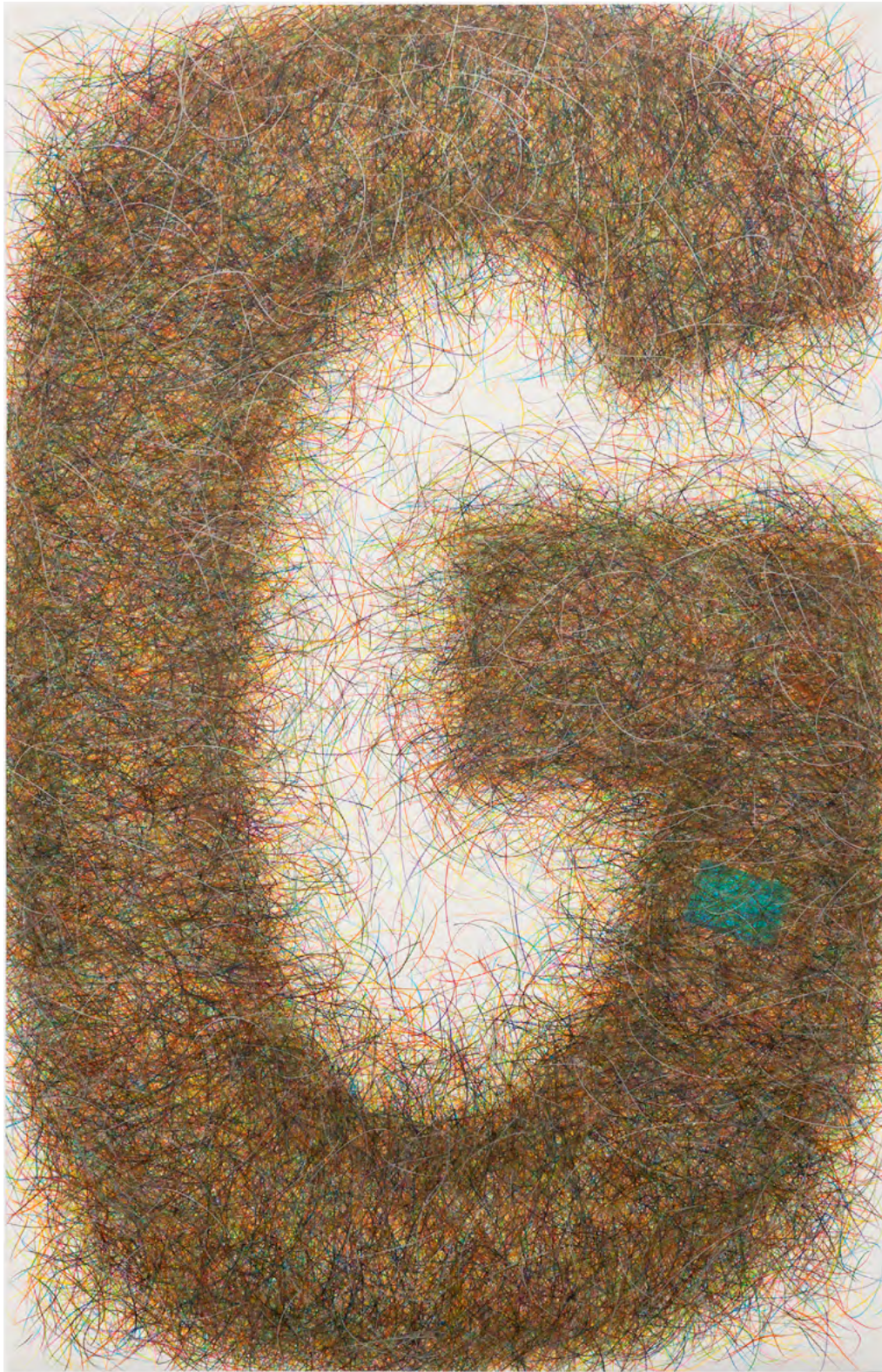




***Proxy 1-07***

2016 , coloured pencils on paper, 197 x 113 cm



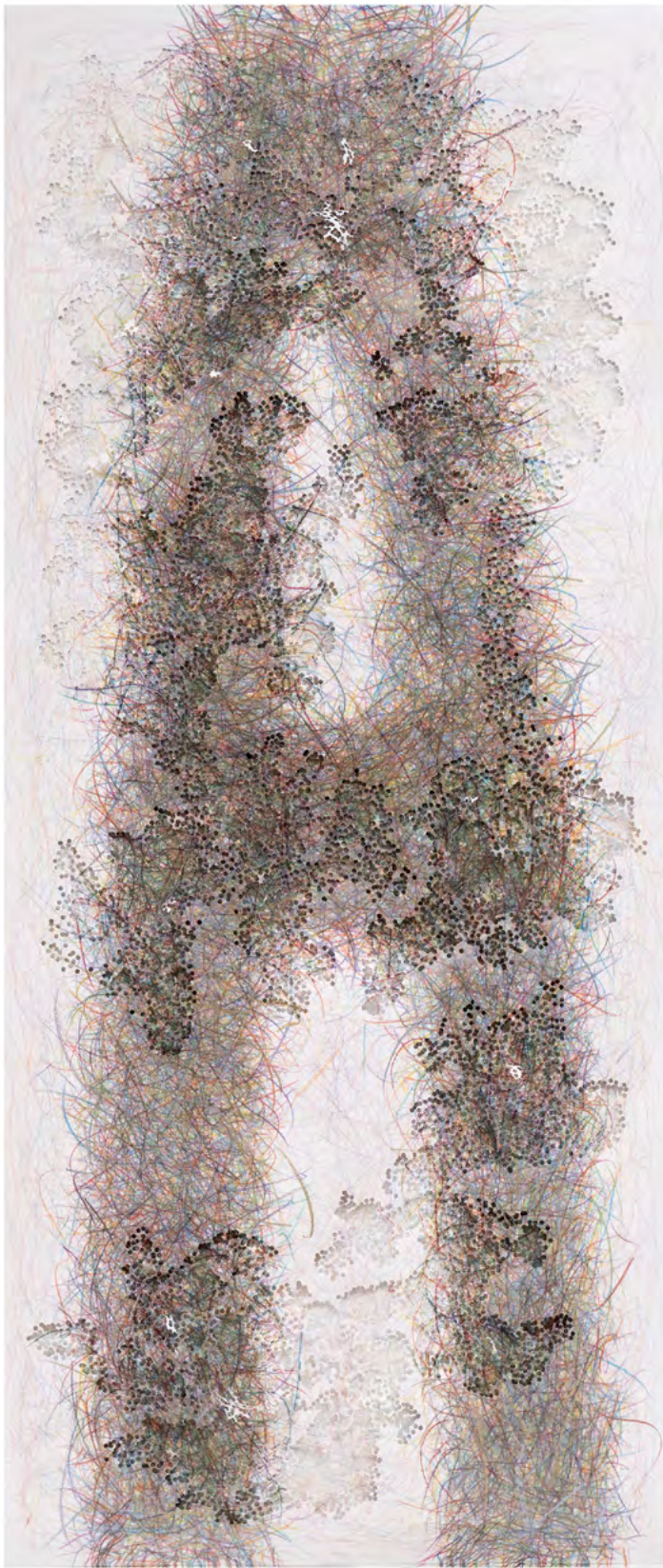


***Proxy 1-08***

2015, coloured pencils on paper, 174 x 112,5 cm







***Proxy 2-01***

2015, Photo print of a scanned drawing, perforated, 234 x 100 x 5 cm





***Proxy 2-01***

*detail, 2015, Photo print of a scanned drawing, perforated, 234 x 100 x 5 cm*

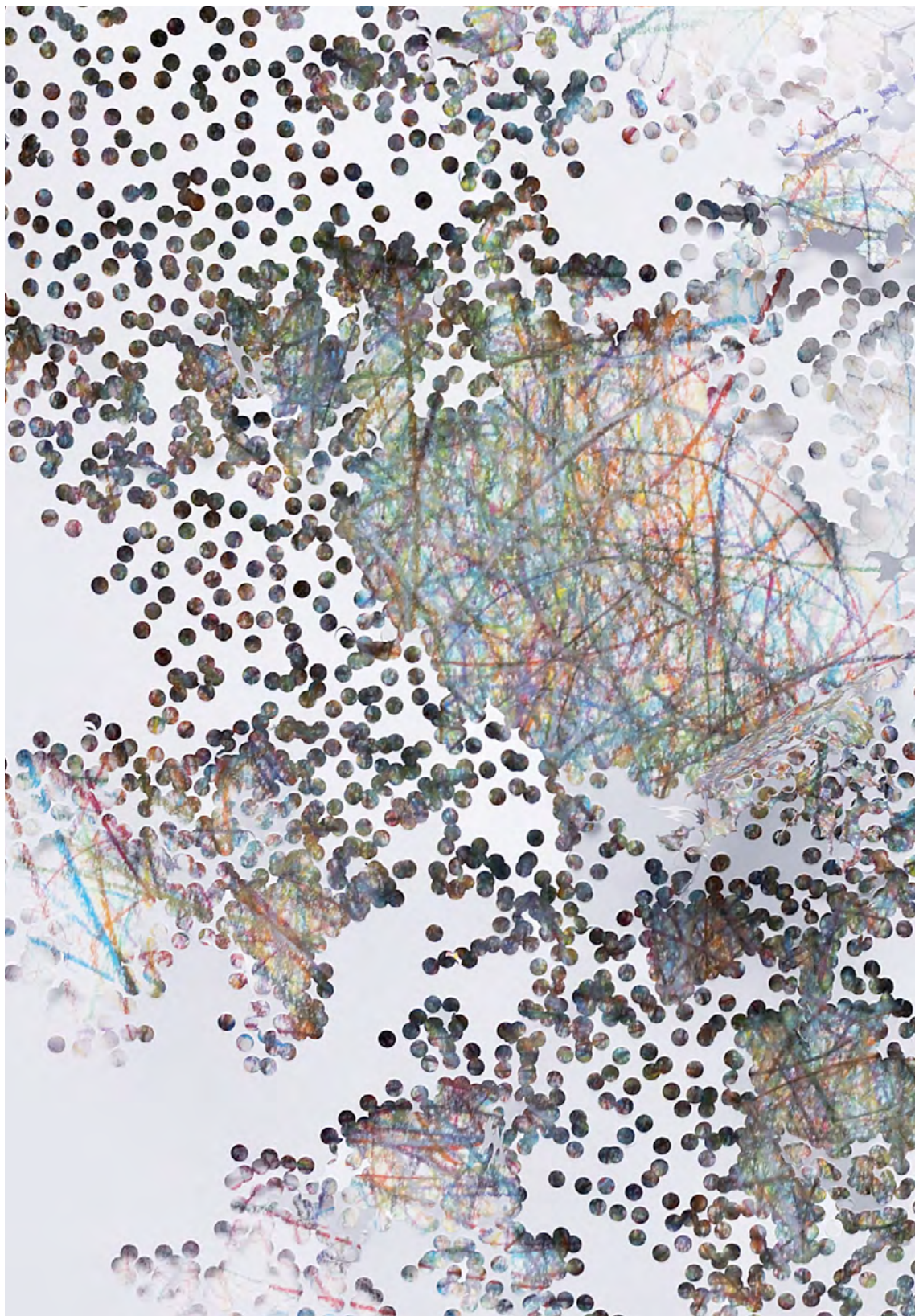




***Proxy 2-04***

2015, Photo print of a scanned drawing, perforated, 171 x 100 x 2 cm





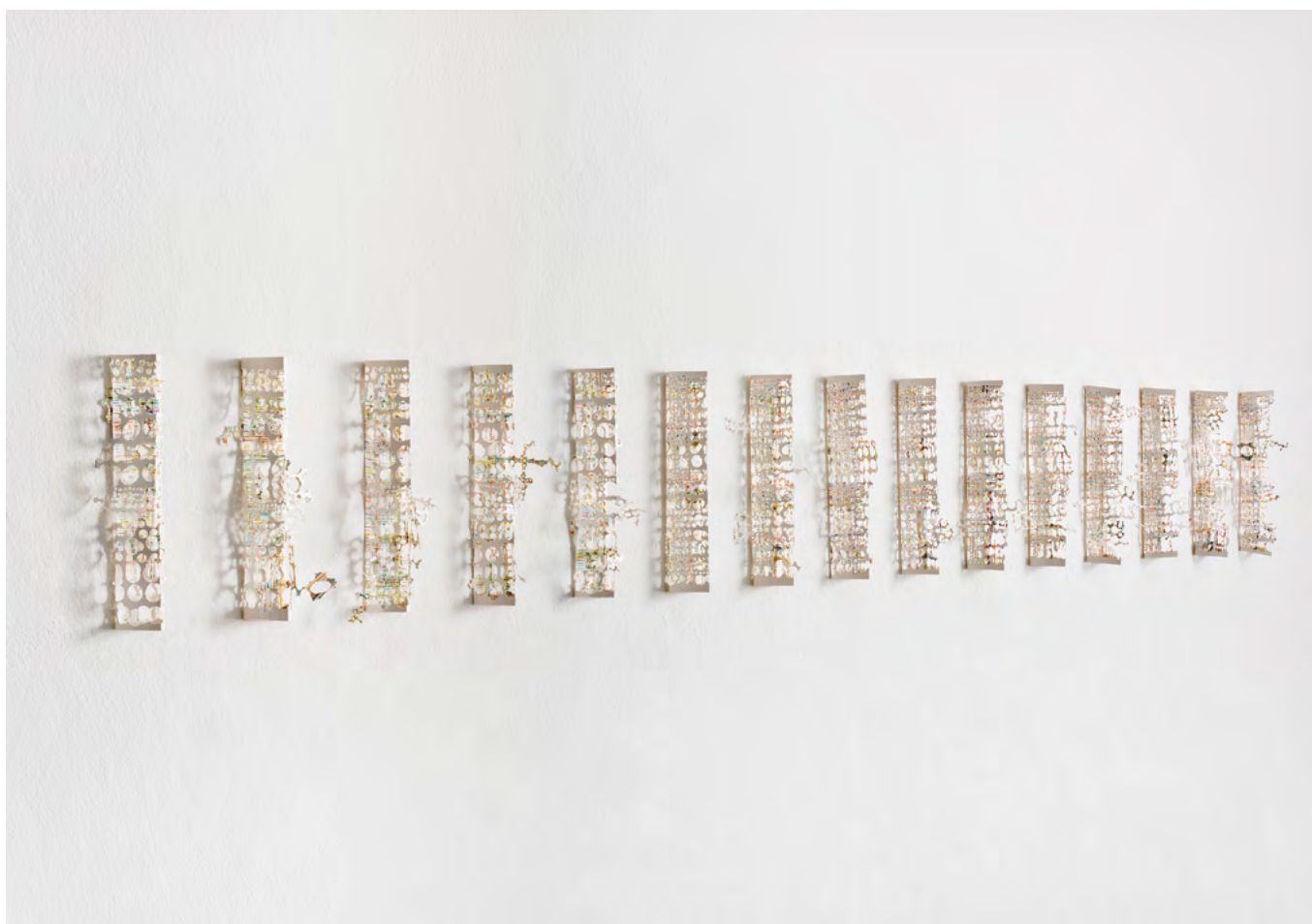
***Proxy 2-04***

*detail, 2015, Photo print of a scanned drawing, perforated, 171 x 100 x 2 cm*









***Proxy 3***

2015, coloured pencils on cardboard, perforated and folded, 15 works,  
each 33 x 7-22 x 6 cm

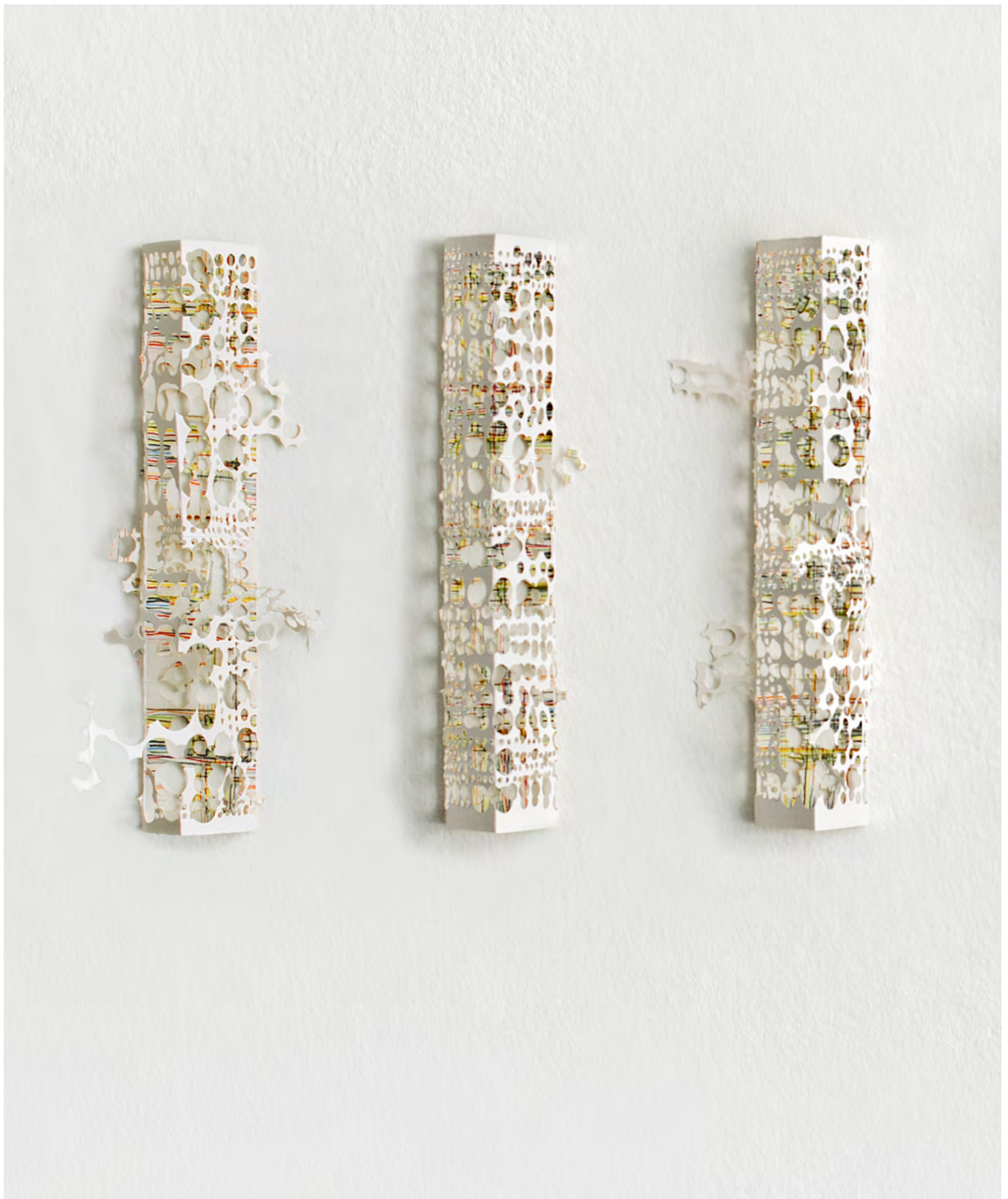




***Proxy 3***

2015, coloured pencils on cardboard, perforated and folded, 15 works,  
each 33 x 7-22 x 6 cm





**Proxy 3**

*detail, 2015, coloured pencils on cardboard, perforated and folded, 15 works,  
each 33 x 7-22 x 6 cm*









***Proxy 4***

2015, punched-out papers from the series Proxy in a glass container, five works,  
each approx. 18 x 15 x 16 cm



***Proxy 4***

detail, 2015, punched-out papers from the series Proxy in a glass container, five works,  
each approx. 18 x 15 x 16 cm



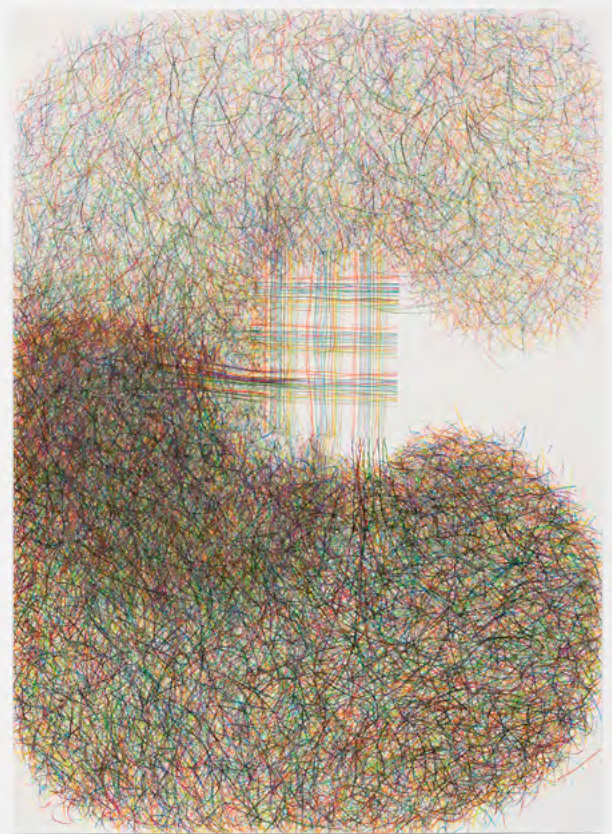
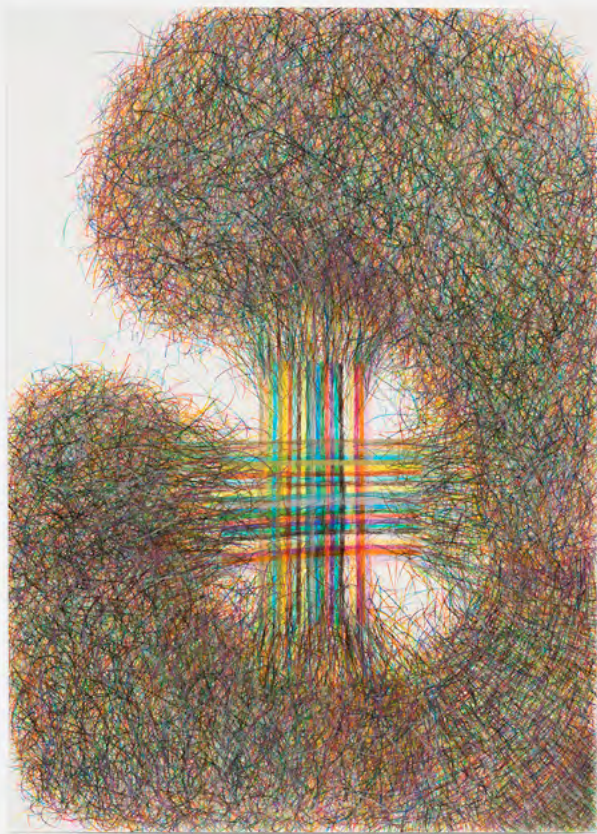


***Proxy 4***

detail, 2015, punched-out papers from the series Proxy in a glass container, five works, each approx. 18 x 15 x 16 cm



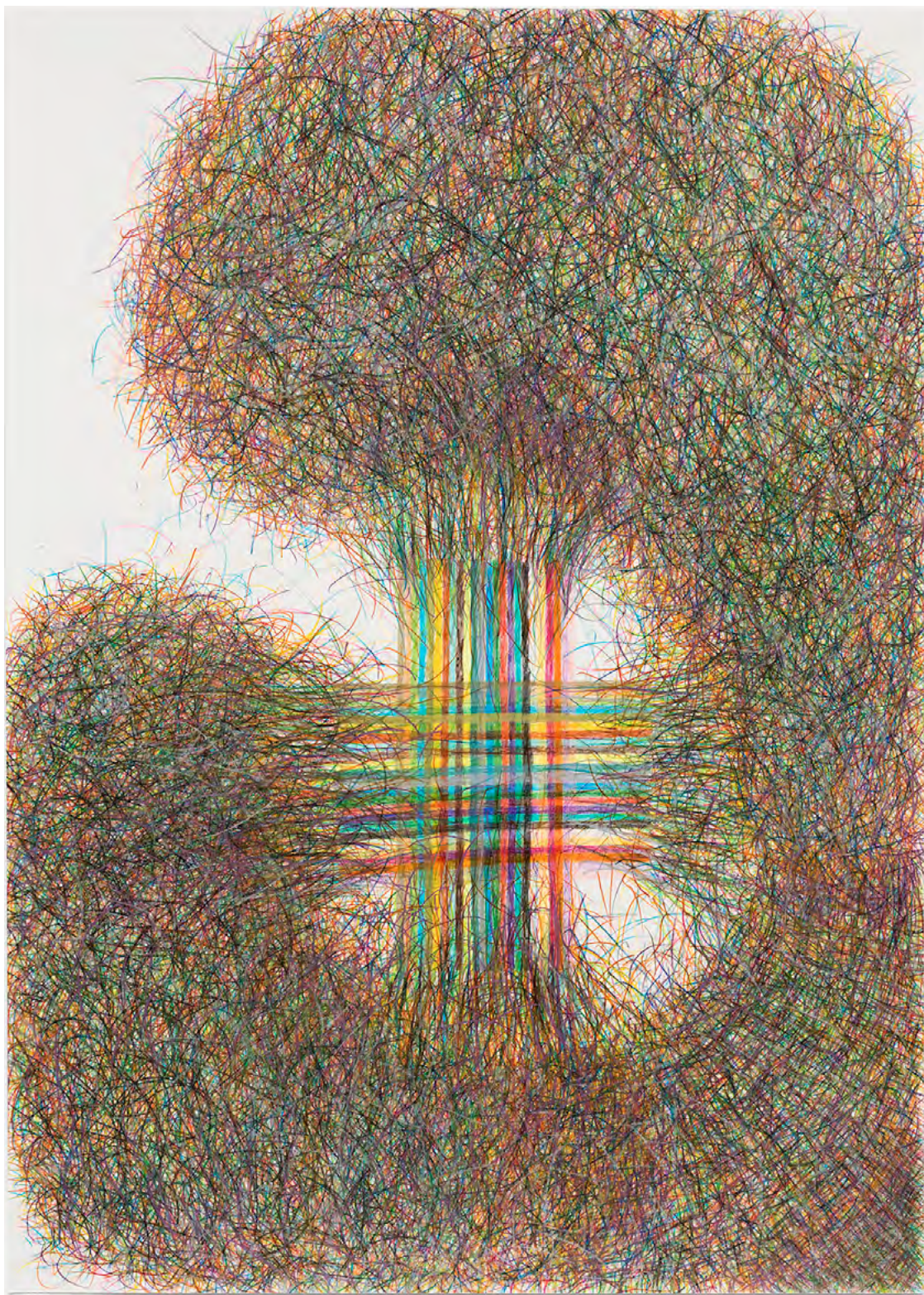




***Proxy 5-01 and 5-02***

2015, coloured pencils on paper, each 102 x 72 cm

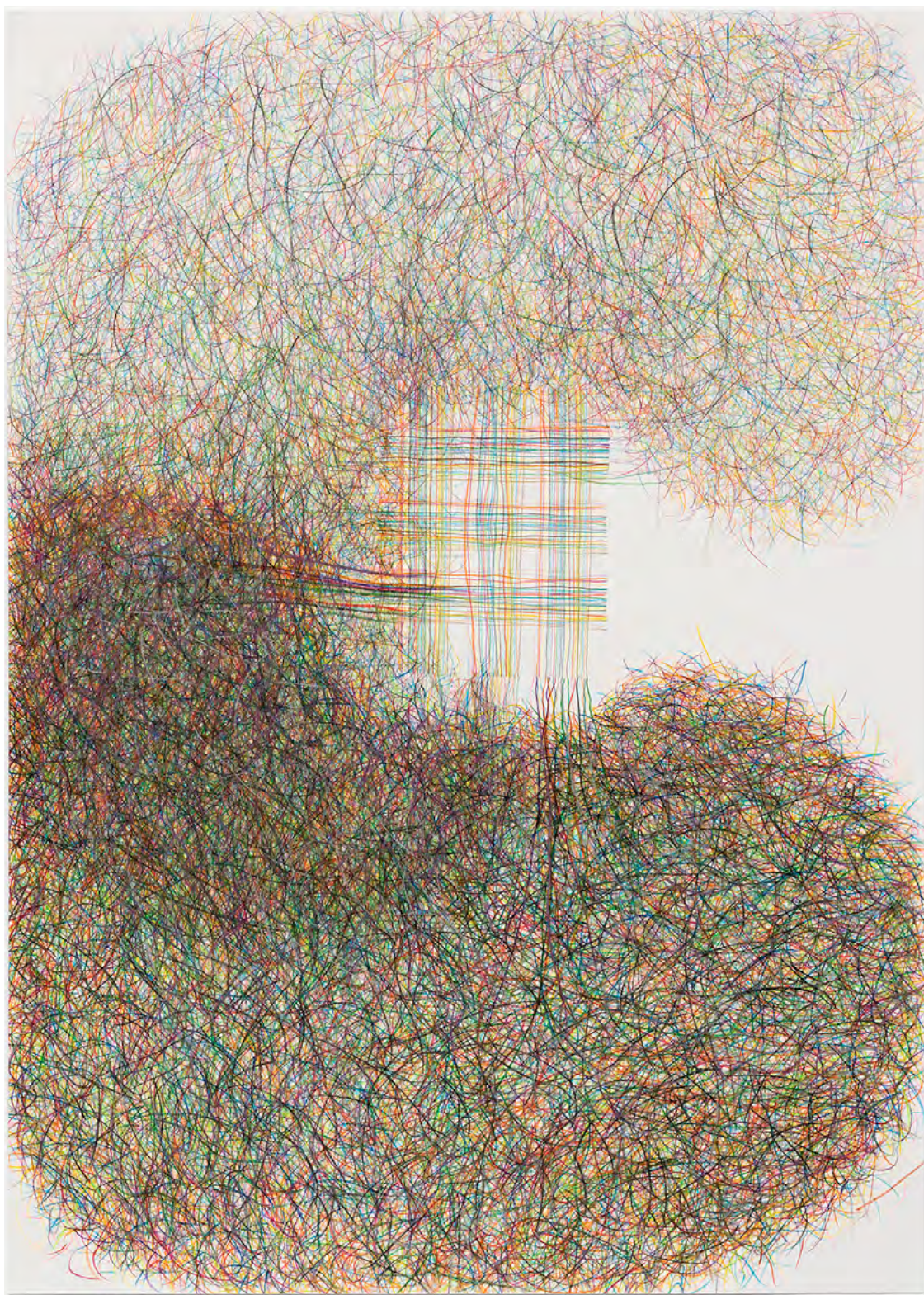




***Proxy 5-01***

2015, coloured pencils on paper, 102 x 72 cm





**Proxy 5-02**

2015, coloured pencils on paper, 102 x 72 cm