

**lives and
works.**

**Christian
Hartard**

Although trained as a sculptor, I am not particularly interested in sculpting ›images‹; that is if the term ›image‹ is meant to describe a window to the world. Or, even worse, a window through which the artist sticks his or her head to tell us how the world ought to be arranged. Sculpture that goes beyond the image produces new dimensions of meaning: The objects themselves come into focus, their immediate physical existence, along with space, atmosphere, the body, social action.

My artistic practice responds to these conditions by creating aesthetic situations in which the artworks – through their presence, mediality or process – can be experienced as tangible counterparts. They record small events – moments, which are elusive or unstable, phenomena that otherwise take place at the periphery of our perception, briefly flashing up and immediately disappearing again: Vibrating window glass, heated concrete, frozen condensation water, melting wax, flowing iodine, a silver-coated curtain charged with electricity. Such sculptural gestures include a temporal dimension and incorporate performativity into the objects themselves, thus addressing the corporeality of the observer.

Currently, I am increasingly interested in aesthetic strategies that redeploy performativity from the object to the recipient. Both as an artist and as a researcher, I work on ›performative objects‹: sculptural elements that are handed over to a participatory process, thus aiming at an emancipation of the ›viewers‹.

Selected works

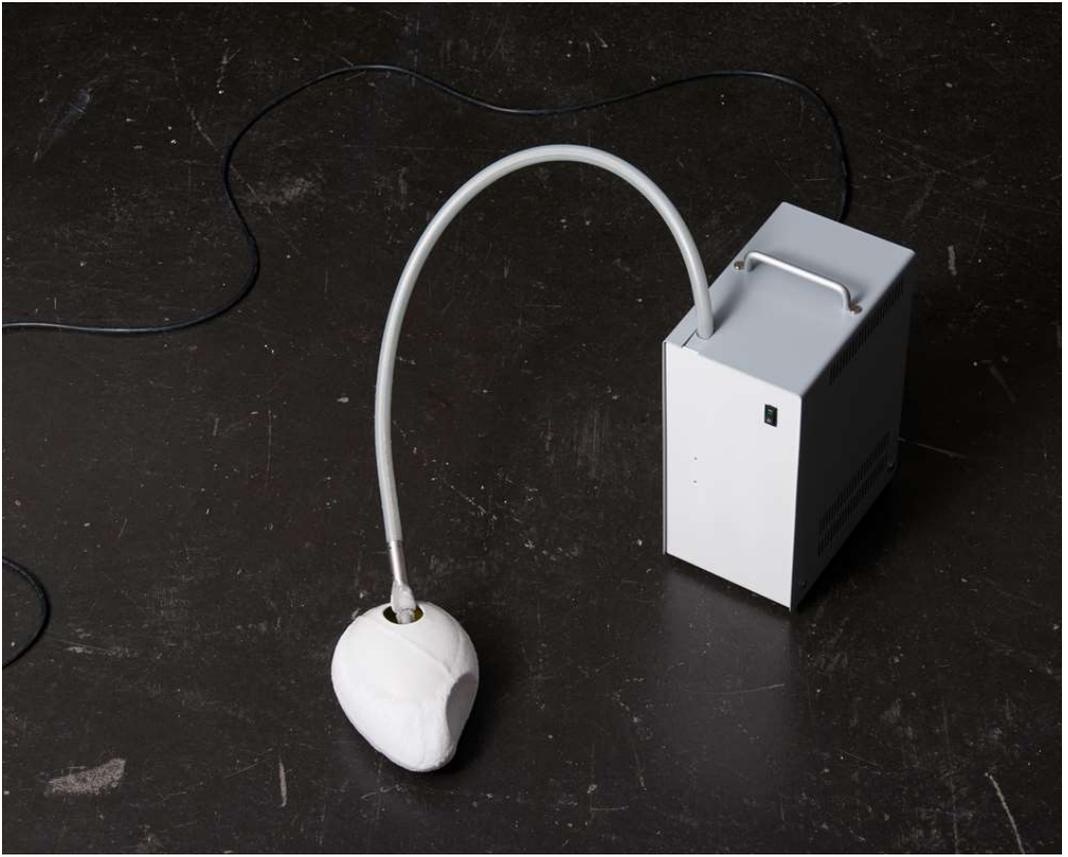
The hollow ceramic mold of the head of a tailor's dummy is cooled from the inside to below freezing point by a cooling unit. A fine layer of frost forms on the surface.

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Study for a Head, 2018

Glazed ceramic, approx. 13.5 × 16 × 21 cm, coolant, immersion cooler, cooling unit, 38,5 × 18 × 27,5 cm, exhibition ›Less Work for Mother‹, Museum Villa Stuck Munich, 2018





A white cloud on a dark sky. Smoke from the crematorium chimney of Hartheim Extermination Centre, 1940/41. From 1940 on, Hartheim castle near Linz functioned as one of the six extermination centres involved in the Nazi ›euthanasia‹ programme. In these centres, people with physical, mental and psychological impairments were systematically killed. By the official end of the programme known as ›Action T4‹ in 1941, over 18,000 patients from German and Austrian psychiatric and mental health care facilities had been murdered in Hartheim alone. In the area around Munich, it was patients from the Eglfing-Haar Mental Institution (today the Isar-Amper Clinic), under the director Hermann Pfannmüller in particular, who were deported to Hartheim, having been deemed ›unworthy of life.‹ One of those patients was my great aunt Barbara (Babette) Hartard, born in 1895 and killed at Hartheim in Summer 1940.

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Less Work for Mother, 2018

Pigment print on paper from an original photograph by Karl Schuhmann (1940 / 41), passe-partout, visible cutout 7.8 × 5 cm, framed, 22 × 33.5 cm, exhibition ›Less Work for Mother‹, Museum Villa Stuck Munich, 2018

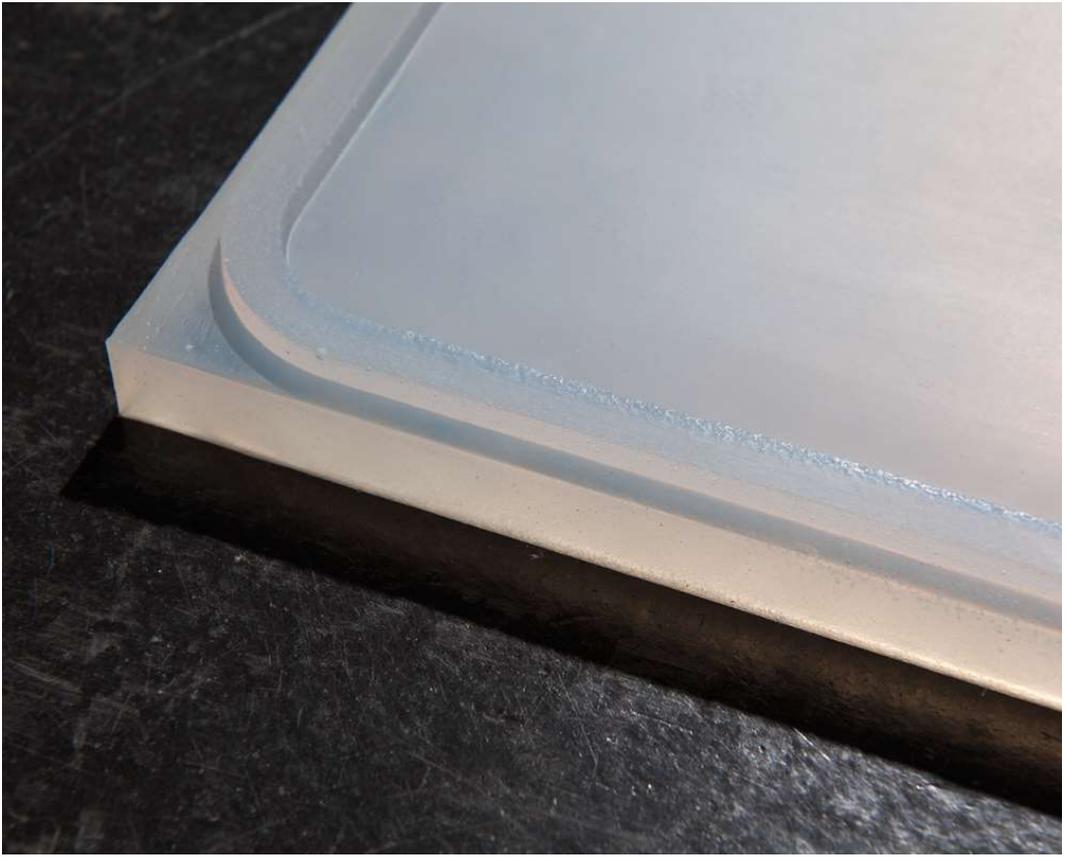


The gas chamber in Hartheim Castle was located between an examination room—from which victims, in groups of thirty to sixty people—were brought to be gassed—and an equipment room containing an iron pipe which led into the gas chamber and was used to introduce the carbon monoxide. According to witness Adam Golebski's recollections, both sides of the chamber had a door made of »iron, sealed with rubber and with massive latches; in the door was a small, round peephole.« According to a witness statement from the mason Erwin Lambert, two doors were built, the same as »used for air-raid shelters«, thus presumably standard bunker doors. To cover their tracks, in 1944/45 the doors were removed and the passages were closed. Excavation work later established that the dimensions of the walled-in doorways between the gas chamber and equipment room corresponded to the DIN 4104 pre-standard, the standardised norm for »gas-tight rooms«. The two castings of soft rubber are based on these dimensions.

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Doors (from Memory), 2018

Silicone rubber, each 1.7 × 75 × 165 cm, exhibition ›Less Work for Mother«, Museum Villa Stuck Munich, 2018



Four panes of window glass in metal frames form a floor-to-ceiling partition straight down the exhibition room. They are set in vibration by electro-dynamic exciters and produce an uneven, nervous clanging in the process.

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Phantom, 2018

Laminated glass, anodised aluminum, electro-dynamic exciter, amplifier, audio file, 268 × 550 cm, exhibition ›Less Work for Mother‹, Museum Villa Stuck Munich, 2018







Wax is melted in a flat heated steel tank to form a liquid mass.

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Monument, 2018

Stainless steel, heating system, paraffin wax, 70 × 150 × 90 cm, exhibition ›Less Work for Mother‹, Museum Villa Stuck Munich, 2018





Gold is dissolved in aqua regia, a mixture of hydrochloric acid and nitric acid, until the saturation limit. The name of the acid (›aqua regia‹) is derived from its ability to dissolve precious metals gold and platinum. Gold produces chloroauric acid. Glass is one of the few materials that is not affected by aqua regia.

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Untitled (Necklace), 2018

Fine gold 999.9 dissolved in acid as chloroauric acid (HAuCl₄), blown glass, setting of rhodium-plated silver, 5 × 1.7 cm (diameter), fabric cord, exhibition ›Less Work for Mother‹, Museum Villa Stuck Munich, 2018





Both monitors appear to show the same image. In reality, there is a millisecond shift between the two scenes. Two new sequences, each half as long as the initial film made with a high-speed camera, were produced by putting the individual images of the original into two separate films. Because the changes between two images in rapid succession cannot be discerned by the eye, two visually identical films emerge that are nonetheless based on non-identical footage.

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Parallels (Milk), 2018

**Two videos b/w, each in a 9 min loop, two monitors each
46.5 × 59 × 49 cm, exhibition ›Less Work for Mother‹,
Museum Villa Stuck Munich, 2018**



My father attempts to draw a circle freehand that is as perfect as possible. I have asked my father to produce a page every day during the duration of the exhibition and to send it by post to the museum. The drawing is replaced daily.

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All the Wrong Lessons, 2018

Felt-tip pen on paper, 19 × 14.8 cm (drawings by Bernhard Hartard), metal casket made of galvanised sheet steel, 20 × 16 × 2.4 cm, magnets, exhibition ›Less Work for Mother‹, Museum Villa Stuck Munich, 2018



A curtain that has an electrically conductive surface composed of silver threads is connected to a power source.

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Traveller, 2018

Silver threads, cotton fabric, electric current, grounding, metal track, 268 × 630 cm (perimetre), exhibition ›Less Work for Mother‹, Museum Villa Stuck Munich, 2018 and ›Outlines. Skulpturale Positionen zur Zeichnung‹, Verein für Originalradierung Munich, 2018



Iodine solution flows through a circulating system made of steel tubes.

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Prothesis, 2018

Polished steel tube, iodine solution (iodine-potassium iodine solution, also known as Lugol's solution), pumping system, overall length 725 cm, exhibition ›Less Work for Mother‹, Museum Villa Stuck Munich, 2018



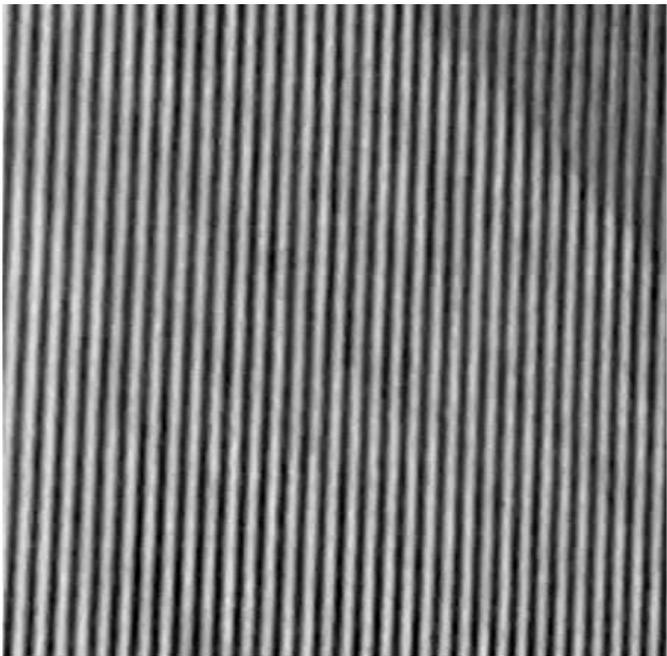
Details from an amateur video showing the World Trade Center in New York shortly after the terror attacks of September 11, 2001. The camera pans over the shell of the burning building and follows a person falling to their death for several seconds. The tiny silhouette of the falling man has been cut out of this video. All that remains is the ornamentation of the façade as it passes by in a continuous loop.

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Empire, 2016

**Video b/w, in a 5 sec loop, white noise,
exhibition ›Empire‹, Weltraum Munich, 2016**





Two wooden chambers lined with felt, each symmetrically located to create what looks like a passage. Both parallel compartments are self-contained and have a narrow entrance large enough for a body to pass through. Each compartment leads into a corridor too tight to enter. It is not possible to pass from one side to the other.

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Cabin, 2016

**Wood (birch multiplex), needle felting, 184 × 203 × 65 cm,
exhibition ›Empire‹, Weltraum Munich, 2016**



A ceramic vessel is filled with viscous fluid of a pale yellow colour. Approaching the object, one experiences the subtle scent of gun oil. The title quotes a chapter heading from Henry David Thoreau's ›Walden; or, Life in the Woods‹, 1854.

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Where I Lived, and What I Lived For, 2016

**Ceramic casting, galvanised sheet metal, gun oil, 12 × 10 ×
38 cm, exhibition ›Empire‹, Weltraum Munich, 2016**

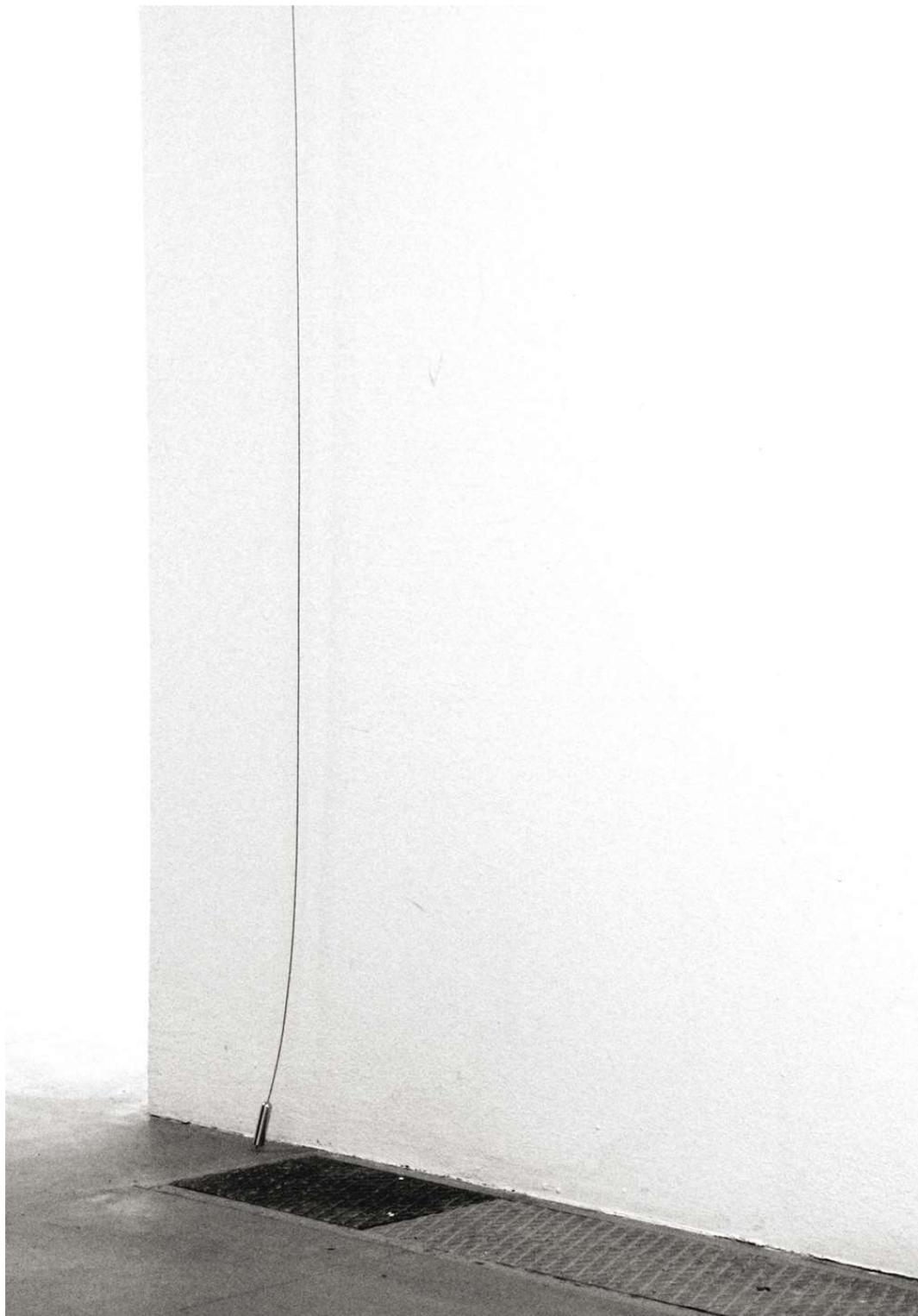


A high-voltage steel cable swings from the ceiling. Each time it touches the metal floor plates, which are also electrically charged, it discharges fine, sharp sparks.

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Untitled (Pendulum), 2014

**Steel cable, motor, electric current, length approx. 300 cm,
exhibition ›Praktizierte Substanz‹, Kunstarkaden Munich,
2014**

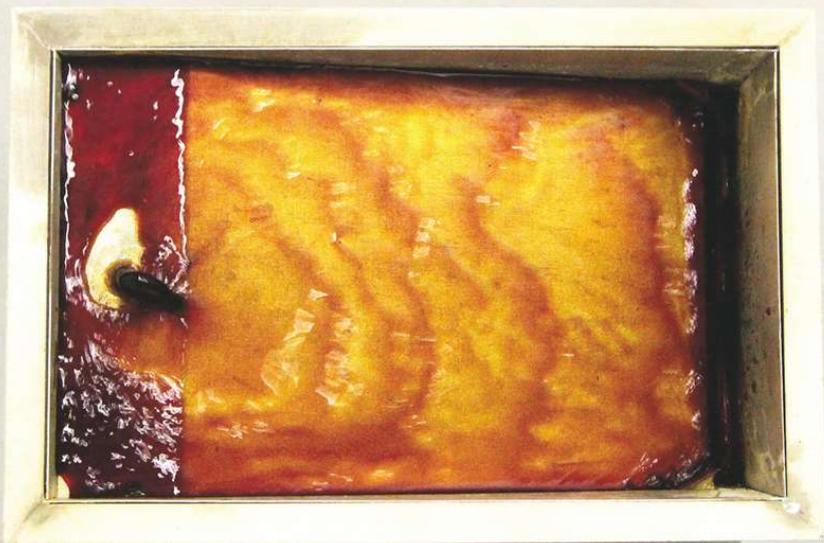


**Childhood memory: Running as fast as you can. Falling down.
Scratched skin. Crying. Hands, help. A red cotton ball. Sharp pain.
A plaster. Relief. Back running.**

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Untitled (Fountain), 2014

**Concrete, galvanised sheet metal, iodine solution, circulating
pump, 20 × 45 × 25 cm, exhibition ›Praktizierte Substanz‹,
Kunstarkaden Munich, 2014**



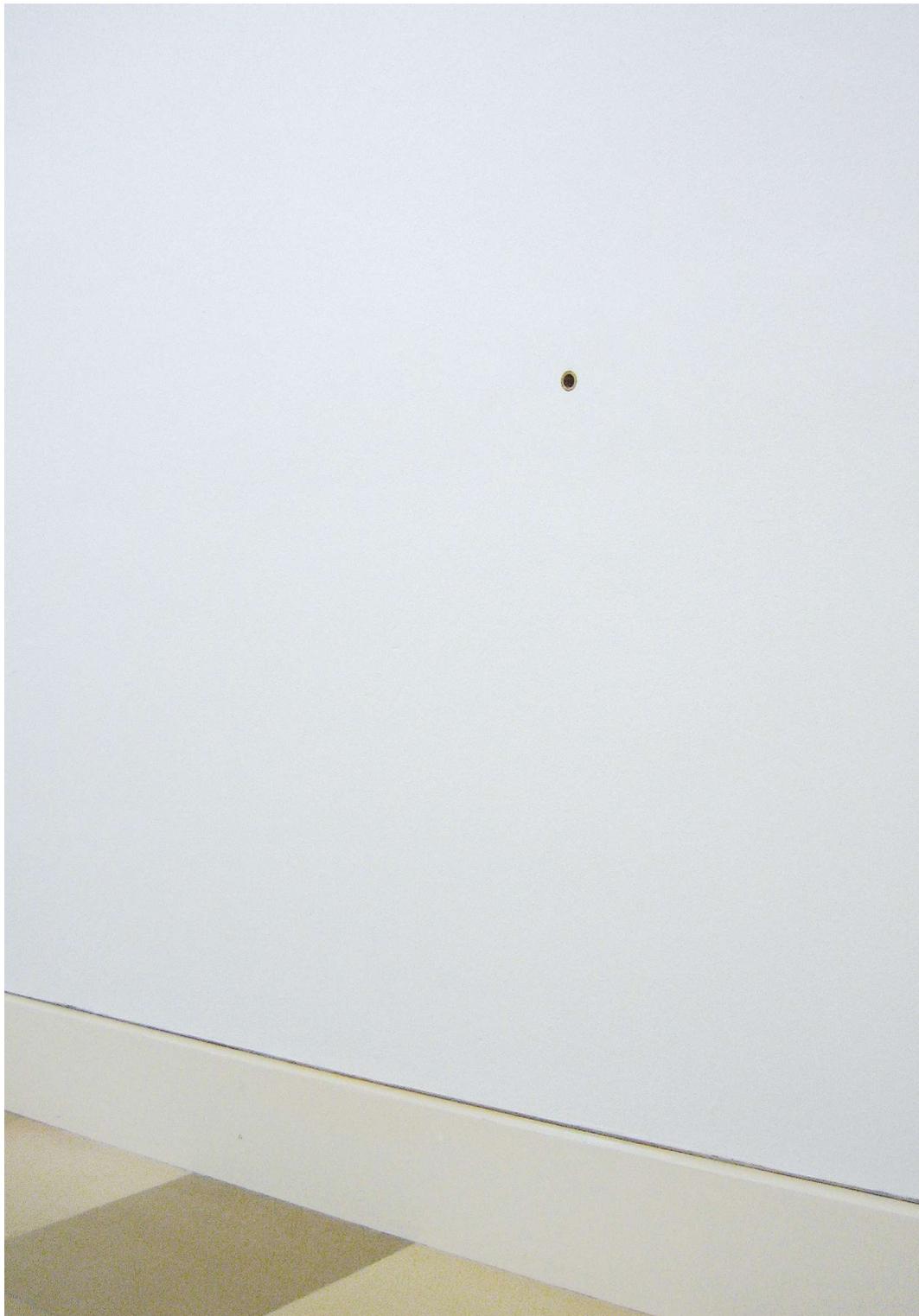
Drifting out of a small brass pipe embedded into the wall is my father's voice singing a lullaby, just as I remember it from my childhood. Over thirty years later, I asked my father to sing the song for me again.

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Father Sings, 2013

Wall, brass, sound, variable dimensions, exhibition

›Debutanten‹, Galerie der Künstler Munich, 2013

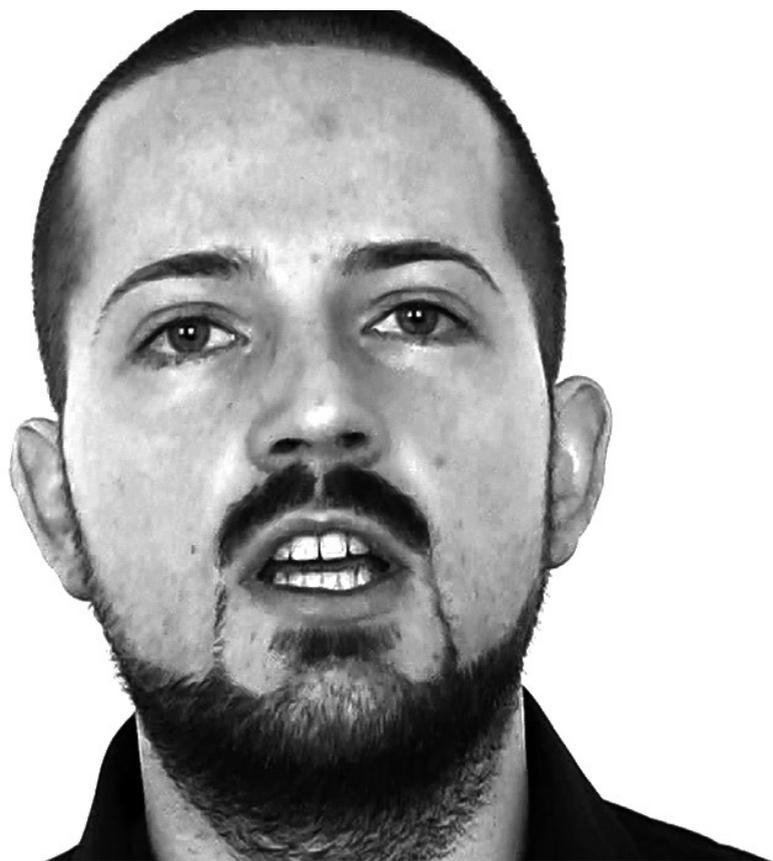


The viewer sees me, my lips are moving, I am singing. But it is the voice of a child. I am also this child. My parents recorded my voice on tape when I was two years old. I am singing a song: Hänschen klein—a traditional German children’s song about a small boy who ventures into the world and returns to his family as a man. It is a song about going away, growing up, returning.

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Playback, 2005

Video b/w, 1:37 min



Infrasound causes a glass pane to vibrate, producing a clanging noise.

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12 Hz, 2012

Glass pane, steel frame, paint, plasterboard, electro-dynamic exciter, 150 × 300 cm, exhibition ›Das Haus, in dem ich nicht mehr wohne‹, Academy of Fine Arts Munich, 2012



A concrete block is heated to body temperature. Its edge length corresponds to my body height.

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37°C, 2012

**Steel, concrete, heating elements, 50 × 80 × 173 cm,
exhibition ›Das Haus, in dem ich nicht mehr wohne‹,
Academy of Fine Arts Munich, 2012**



Four loudspeakers arranged inside the nave and on the galleries of St. Paul's create the acoustic illusion of a helicopter circling above the roof and ultimately preparing to land in the church. For a moment, the rotor noise of the helicopter inside the room fills the nave. Then the machine lifts off again, ascending and veering away.

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Ghost, 2009

Four-channel audio installation in St. Paul's, Munich

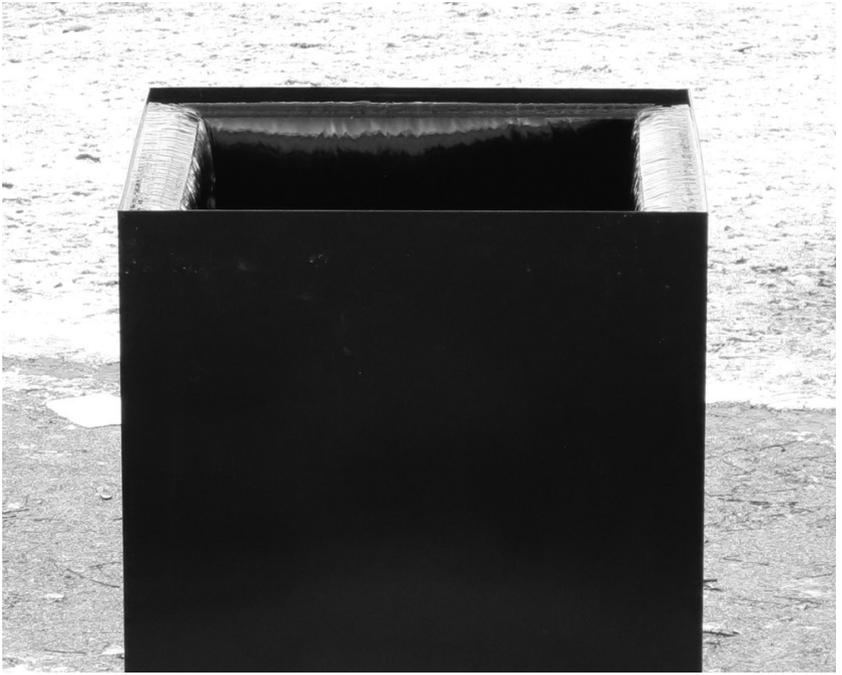


The belly of the steel cube emits the sound of four waterfalls that cascade into the inside of the stele, invisible from the outside, thus creating an inverted fountain.

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Intra, 2013

**Steel, water, pumping system, base, 300 × 100 × 100 cm,
Fürstenfeld Abbey, Fürstenfeldbruck**





An outdoor chess board in a Munich suburb is reduced from 8 × 8 to 7 × 7 squares. An urban site intended to function as a social meeting place turns into a dysfunctional ornament.

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Untitled (Chess), 2005

Intervention into public space



Christian Hartard
Donnersbergerstraße 43, Munich
christian@hartard.com
www.hartard.com