

Lino Heissenberg
Portfolio 2019

All of my works are available in either German and English or can be provided with subtitles or reference material in either language.

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Zeichnungen 1997 – 2009 (Drawings 1997 – 2009)

2014 / HD video / 11:52



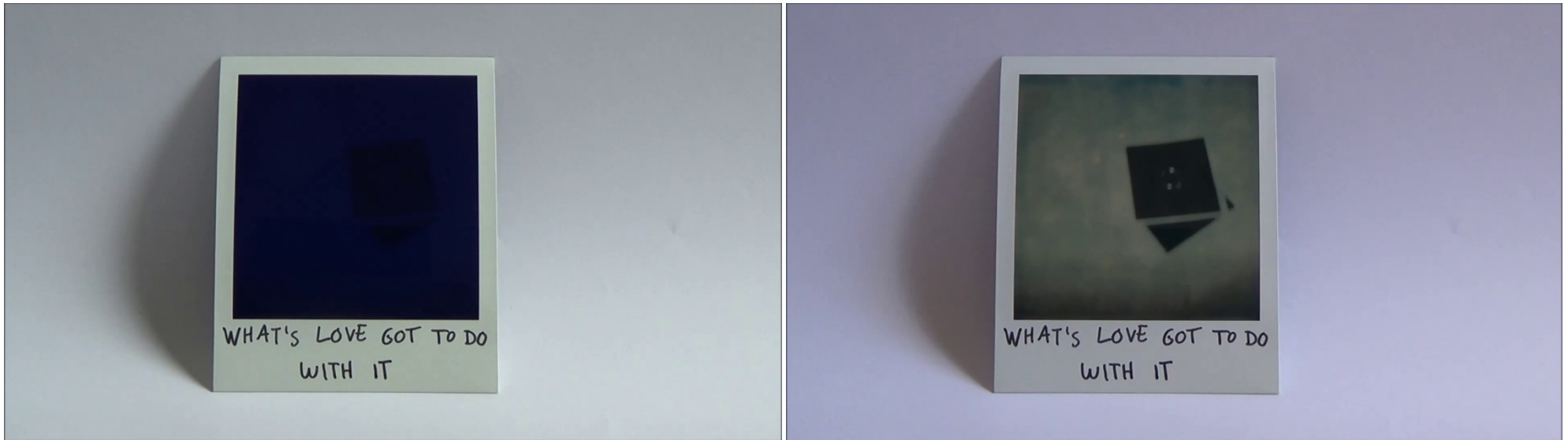
Accompanied by my childhood drawings in chronological order, I explain my conviction from early childhood that artist Joseph Beuys was my uncle, and that the two of us, even though he died long before I was born, acquainted with one another.

I retell the stories I was told by the only person who knew both Beuys and me: They are the stories of my father, who neither was an artist back in the day nor is one in the present, but who was a staff member of Beuys in the Seventies and Eighties of the last century.

Neither the images, which seem much more consistent and unbroken than the narration and guessing games, nor the stories can plausibly reconstruct the past. The drawings' naïvety concurs with memories that cannot lead to a dénouement.

What's Love Got To Do With It

2014 / HD video / 11:43



Over the course of twelve minutes, a polaroid image is filmed, developing.

In an English voice-over I tell different stories which gradually intertwine. Guiding threads appear between memories, ideologies and relationships, between London and all of Germany, between the early 2000s and the summer of 2014, between poetry slams and the *Festival of Love*, between the racism of one's own relatives and how to still love them, and lastly between starting a collection and adding the final piece.

Abusive Relationship Simulator

2015 / HTML file / minimum resolution: 350*600 pixels



The *Abusive Relationship Simulator* appears to be a simple text adventure which can be accessed online as well as in a fixed terminal.

Contrary to its genre-abiding design, the program deviates from the norm in some very specific ways: The game can neither be won nor can the storyline be lastingly affected. There is no ending, no high score and all in all only 300 words which are displayed in a semi-randomized manner: The computer has a pre-programmed set of reactions available to any kind of player behavior, to which the player then can only be reactionary himself and which he cannot foresee. Interacting with the program always leads to a loop until the player decides to stop playing altogether.

As long as he participates, in the narration's diegesis, he becomes an 'enabler' who continuously passes the ball to the computer who impersonates an abusive partner.

The program is not written solely with textbook information, but is a patchwork of experiences of an assortment of different real people who lived through relationships like this.

Dual System Story

2015 / Nintendo DS, modified flashcart / dimensions vary

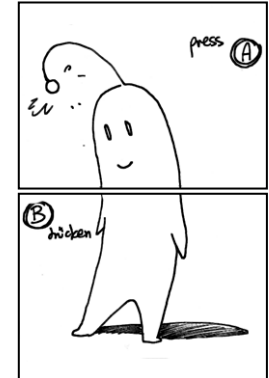


Named after the two official names for the NintendoDS handheld – ‘Developer’s System’ and ‘Dual Screen’ – the work is always installed in remote places to guarantee a solitary experience, and can only be interacted with through the specific white NintendoDS on which it is stored.

On the two screens, two different stories can be accessed:

On the lower screen, written in sleek German, a children’s tale; on the upper screen, written in spontaneous, careless English, the encounter with a young girl, for which the story on the lower screen has been written, is retold.

While the children’s tale comfortingly recounts that all children have their own little monster to protect them, the report on the upper screen is much more disheartening: The girl the story was written for cannot be contacted anymore, and the only traces she left are the short story I once wrote for her and had to re-write from memory, as well as her long gone fingerprints on the exact same white DS on which the work is presented.



I didn't expect to receive a call at that hour. And I'd never expected I was called because an eight-year-old was eager to see me.

Maja hatte im Schrank. Es war dunkel darin. Sie hatte Angst. Sie horchte nach Geräuschen. Ob kein schon jemand in ihr Zimmer gekommen war. Ob sie gefunden würde. Sie hörte Schritte, aber die waren noch nicht in ihrer Nähe.

Kleines Monster (Little Monster)

2015 / mp3 player, video, lectern, subwoofer / dimensions vary



Little Monster is a piece consisting of a dark area or room, my old mp3 player from the late 2000s, edited found footage playing on it, and a subwoofer.

In 2008, I was at a concert where photographing and filming were strictly forbidden; but I was accompanied by my mother, who filmed what happened on stage nonetheless. I copied the footage to my mp3 player and didn't watch it for about six years, until I rediscovered it in 2014, slowed it down to approx. 1/4 of its former speed and subtitled it with all the thoughts and memories which immediately resurfaced upon reviewing the file.

The piece is shown on the original device it was stored on for about six years, and the heavily decelerated sound is played through the subwoofer, evocating a shabby club atmosphere in the black box with the mp3 player as its only source of light.



Written Apology

2015 / HD video/ 09:15



Dealing with feelings of guilt concerning a sick sibling mashed up with attempts to make a movie about projection, deconstructing it with added and interpolated layers of commentary, and inserts extracted from a childhood twenty to thirty years into the information age: *The Sims 2*, *Legacy of Kain: Soul Reaver* and *Comic sans MS* all unite to simulate a person that is absent, leaving the question whether the person that is talked to in the eponymous written apology is this simulation's real world equivalent or the simulation itself.

Negentropie (Negentropy)

2016 / 2 synchronized HD videos, assorted drawings / 20:30 / varying dimensions

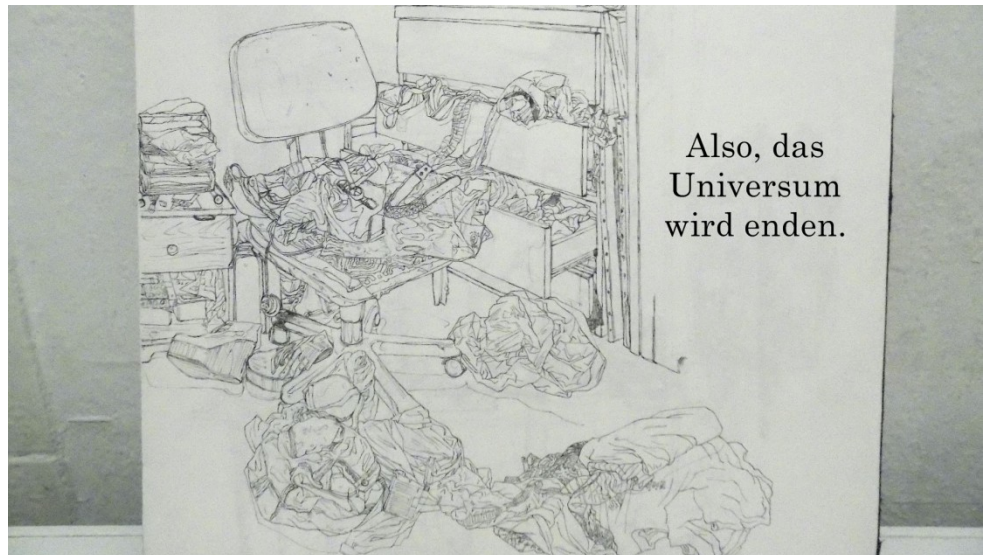


Two screens.

On the left side, for a duration of twenty minutes, a destroyed bookcase is emptied, cleaned and put back together. The knife, the pieces of broken glass and the gloves indicate a preceding catastrophe, which is ratified in the right screen: More strange scenes in the same apartment are cleaned up, from time to time interrupted by photographs of drawings which show rooms in desolate states.

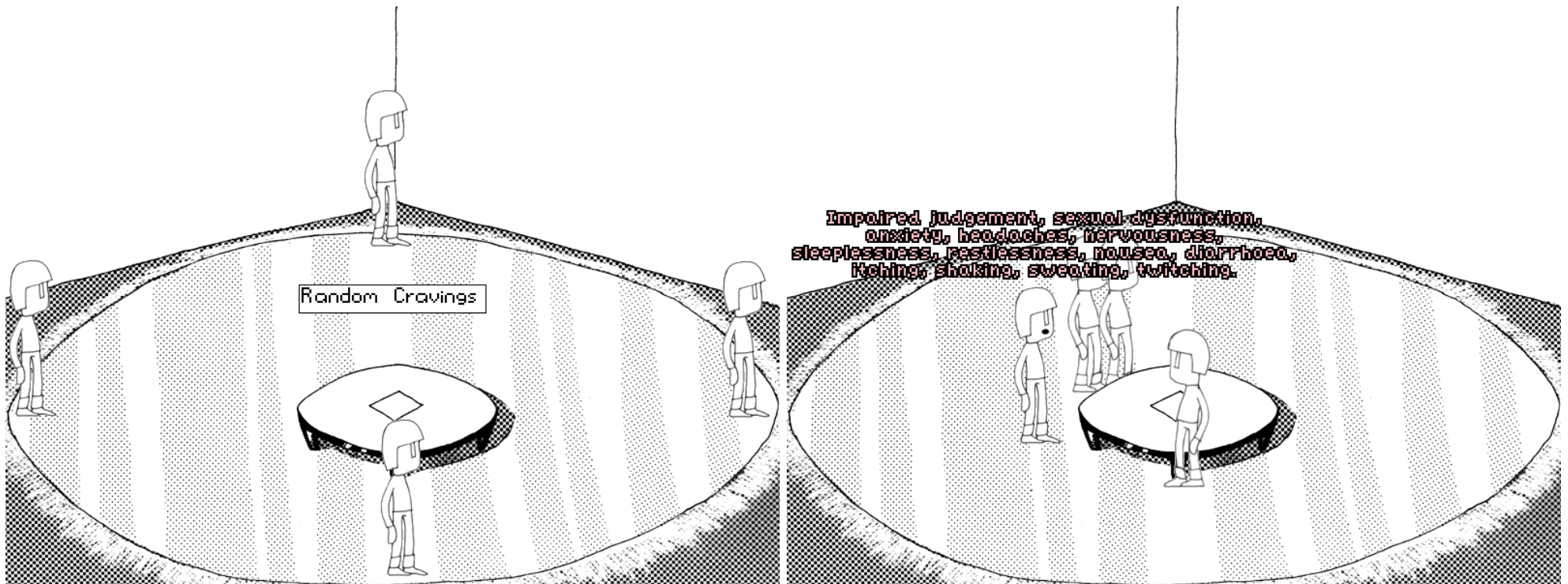
The text overlay on the right screen now spans multiple narrations: It tells of one's own difficulties to maintain order, which however disappeared after the last change of house; the responsibility one now has over someone else's disorder; and lastly, it exemplifies the laws of thermodynamics, explains the process of entropy and how this continuously rising disorder will eventually lead the universe to collapse and into chaos.

„Negentropy“ on the other hand is a term coined by Erwin Schrödinger in his book *What is Life?* which defines the unique quality of being able to restore order inherent to anything alive.



Random Cravings

2016 / .exe file + ressources/ 800*600 pixels



Crave, the last but one play of British playwright Sarah Kane, has been transferred to code line by line. The background and figures were drawn by hand, digitized and animated.

The characters of this late work of Kane permanently fail to connect to one another and never come to a satisfying solution for either of them, are trapped in their own traumata, self-concepts and narratives. The program developed for this piece furthers this approach by having lines and stage

directions given randomly to all included instances every few seconds – the figures, with computer-generated voices, say any line they were assigned with and also answer to that with any other randomized line or move.

Behind this approach lie concepts like the *Infinite Monkey Theorem* – the possibility that, with an infinite amount of time, by pure chance the play at some point would be performed in the correct order, or one of its characters could narrate their part of the story chronologically – as well as the inherent, but in practice impossible infinitude of plays like *Carnage*, *No Exit* and especially *Crave*, and finally the emptying of meaning, which under certain circumstances might be undetectable: Even though the machine only produces senseless, random dialogues, any spectator could make sense or find meaning in two monologues succeeding each other and might even mistake them for actual dialogue.

Once up and running, the program cannot be stopped or shut down without having to end the process in the task manager manually. In theory, the digital play, a simulation of perfected estrangement, talking at cross purposes, and quest for meaning, goes on forever.

oo-nye-doo?

2016 / HD video/ 12:57



Starting with one's own wish for a Furby, oo-nye-doo? (Furbish for "Where are you?") follows several narrative threads which are linked to one another in varying ways: Why one didn't get a Furby and what the NSA had to do with that. For whom the hands of an analogue clock could become a mystery. How the reason why Furbies were feared became a leading marketing strategy for contemporary toys. Which demands several writers of centuries past formulated to the machines of the future, and how Ronald McDonald struggles to fulfill them. How much fears and fetishes overlap and how the hole in us is always exactly the same size as the product we desire.

SYMPTOMS

2017 / HD video / 54:13



SYMPTOMS is an examination of different points in time and space that are seemingly unrelated, but collide several times on their way to an unclear denouement. We follow the Ode to Joy throughout the centuries, learn how to draw dragons that are able to fight our demons, listen to a story about what might or might not be a brain tumor, discuss international politics through trading card games, and catch a glimpse at the most vitriolic and sugary-sweet places to be found on twitter. It is a take on oversaturation, information overload and the limits of causal reasoning. On people using images of animated Japanese fourteen-year-olds to endorse a right-wing political candidate and people of all sections of the political spectrum feeling validated in one single symphony; on an arts teacher trying to help a student fight his mental illness through drawing, while coping with the mysterious decline of their own health.

Contact

studio@heissenberg.eu