

A photograph of a thistle plant with a butterfly on its leaf, set against a background of a wall with a framed picture.

CÉLINE STRUGER

Selected Pieces
2014 – 2017

“From drawing to installation, Céline Struger manufactures a world full of sculptures and found objects “...“. Revealing the subterranean and obscure part of the artist’s existential condition by both failure and creative inspiration, Céline Struger transforms materials and assembles them to underline the vulnerable and powerful side of the ego. The references to power and authority involve a critical analysis of psychological behaviours and occult, even sectarian, beliefs. Digging into the meanders of these patriarchal structures, Céline Struger questions the dominant, respectively dominated relationship in the realm of art by telescoping different levels of reading, from more underground to elite cultures.“

Marianne Dérrien

The German forest is built like an onion. In its centre Martin Heidegger is seated on a bench in front of his hut, gripping his walking cane tightly.

The inner-most onion shell is vibrating from the cosmic pulse emitted by the oak trees. They are connected by a fine root network, communicating with electromagnetic signals and pheromones.

The second outer layer seems semi-opaque. The recordings of the camera trap show the coyotes raising their children and burying their dead in black and white and in stop-motion.

Their camp is surrounded by the monumental parallelism of tree trunks, which anticipates the architectural manifestations of humans.

The third forest layer is framed in rectangle fields. Hard Edge, Colour Field, The Main Thing Wrong About Painting. At its borders the fields are slightly bending upwards, following the natural curve of the onion.

Within the fourth layer the neon bike helmets are speeding around. Flattened beer cans are cutting warm and humid snouts and blue beetles are crawling over an old fireplace in pairs. Violets and cigarette buds are varying according to an unfamiliar equation. The sum of all concerned bees complies with the multiplication coefficient of the bacterium *Escherichia Coli* in this layer.

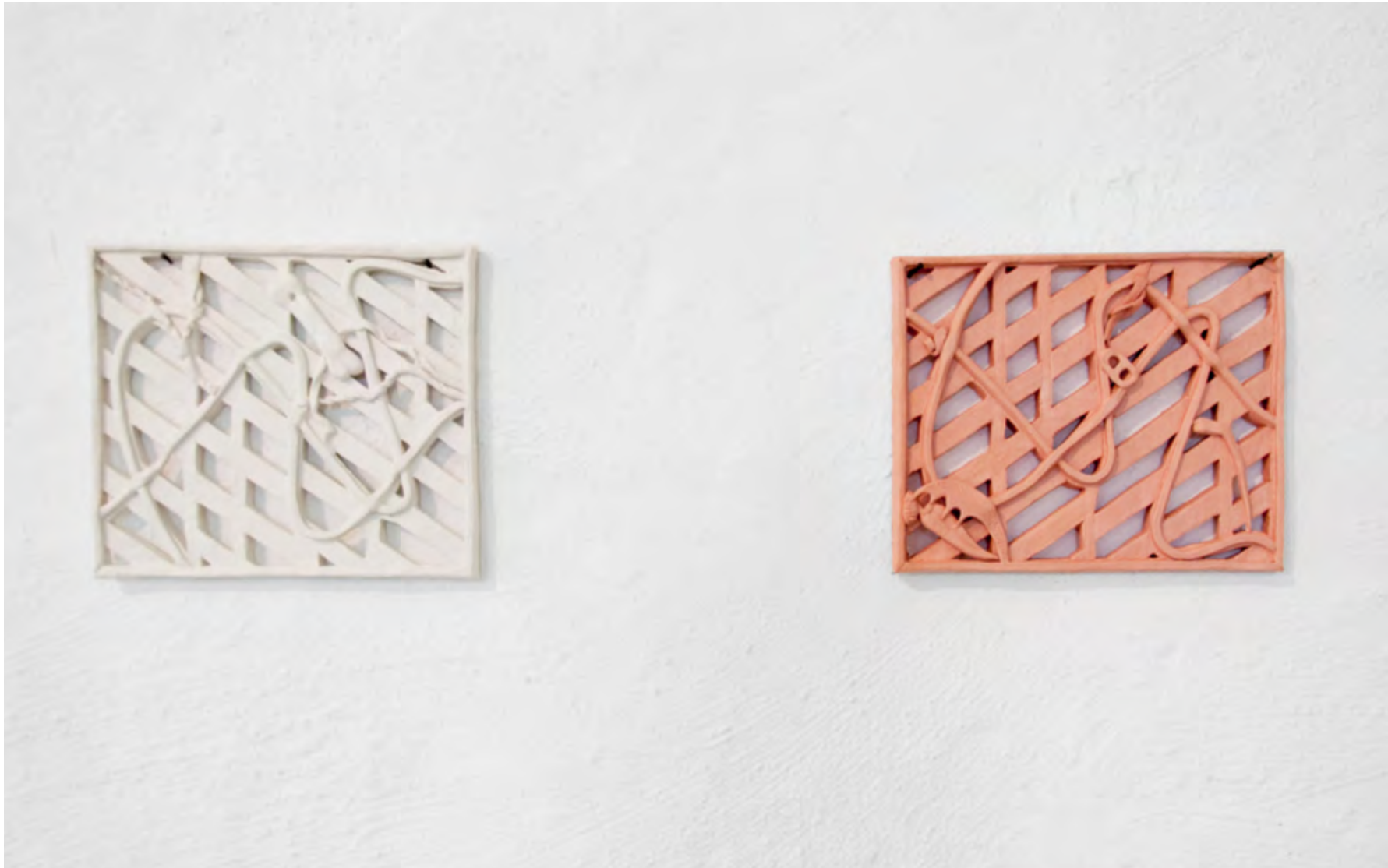
The coyotes sniff the track of the wanderer and ignore it. They convey the knowledge of the inherent mathematics by licking each other.



Influencers 2017
Single pieces: 80 × 40 × 40 cm
Plants, concrete, plaster



The German forest 2017, installation view
Dimension variable
Wood, PVC, artificial leather, ceramics



Hermann's Path (ivory) 2017
22 × 25 cm
Ceramics

Hermann's Path (terracotta) 2017
20 × 25 cm
Ceramics



Gothic Arabesque 2 2017
25 x 33 cm
Ink on ceramics



Curtain Copkiller 2017
250 × 120 × 88 cm
Wood, artificial leather

Paravant Copkiller 2017
133 × 173 × 88 cm
Wood, artificial leather

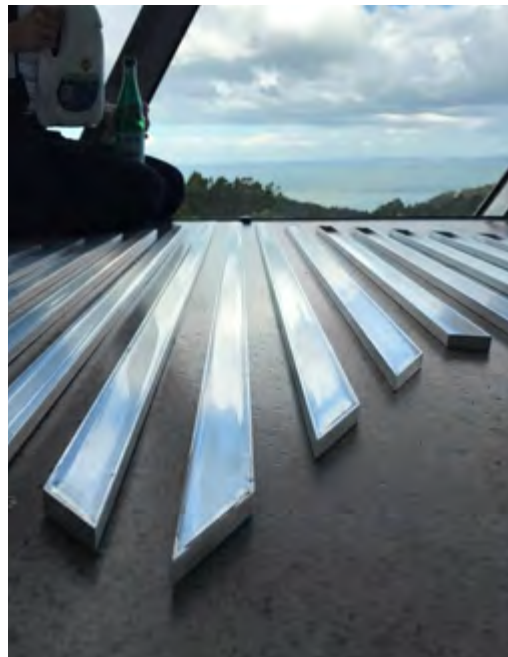


Fluo Arabesque 2017 (left)
24 x 26 cm
Ink on ceramics

Arabesque Monica 2017 (bottom)
25 x 28 cm
Ink and acrylic on ceramics



Viewing platform facing the Pacific ocean, Te Uru Waitakere Gallery
Fotocredit: Patrick Reynolds
Below: installation



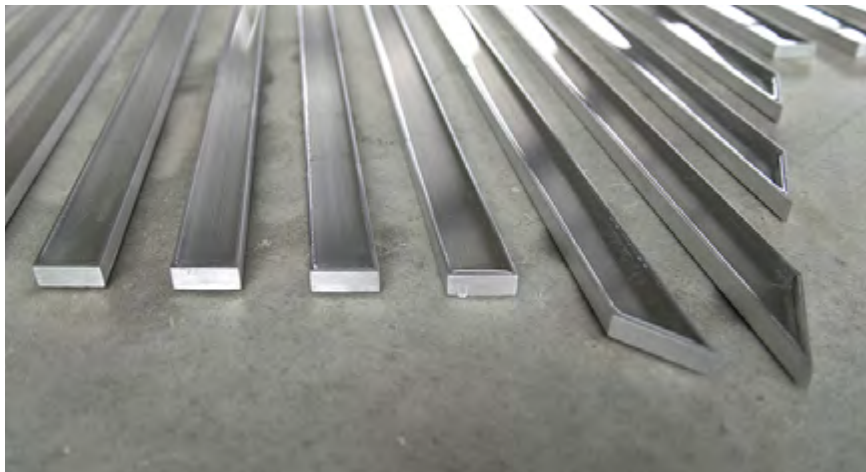
In early 2017 I participated in an exhibition in Auckland, NZ. In “Watching Windows“, the invited artists were asked to deal with “the negotiation and transmission of real, virtual and imagined spaces“ and “wandering light“, taking also the “online networks that underpin our working relations” into consideration.

I knew the building solely from illustrations I found online. Based on this idealising photo material I reconstructed the space in my mind. The spatial distance between the place of the sculptures’ production and its presentation became pivotal during the conceptual process.

I became empathetic to the architects primary objective of getting as much natural light into the exhibition area as possible. The extension from the historic Lopdell House was newly build in 2014, and constructed to channel and diffuse the light from the close by Pacific Ocean. Its window frontage faces the sea from the elevated point of the Titi-rangi hills, enabling a long-lasting exposure to the sun during the day.

Based on these observations, I proposed a site-specific floor sculpture that resonates with Te Uru’s particular ‘light and water’ focused architecture.

The challenge was to create an artwork especially for a space that I could derive solely from floor plans, representational photographs and websites such as archdaily.com.



Floor Still Te Uru 2017
1 × 116 × 129 cm
Aluminium, water



Fusili 2016
85 × 15 × 45 cm
Drawn plaster



Self-Portrait with Moebius-Loop 2016
96 × 84 × 30 cm
Steel, ghillie-suit-pants



The Spaghetti Incident?, IInd Act 2016, installation view
Single pieces: 10 × 10 × 200 cm
Coloured and drawn silicone



Tentacle Temptation 2015
17 × 25 × 5 cm
Self-drying clay



Lasagne Bridge for Fabrice Langlade 2014, rear view
87 × 178 × 47 cm
Lasagne sheets in standing water, porcelain