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Rebecca Lewin
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- 111 Turquoise and yellow coloured glass discs, c. 1745–55, boxwood, glass, ivory, paper, 12.5 × 4.5 × 4.5 cm. Once owned by astronomer and natural scientist Stephen Demainbray. Installation view Science Museum, London, 2023
- 112 *Untitled Chroma Series #26*, 2020, polyester resin, wax, glass mirror, plywood, 74 × 43 × 3 cm. Studio, London, 2 August 2021, afternoon
- 113 From left to right: *Untitled Silk (shot-red) #4*, 2022, silk, acrylic mirror, plywood, 29.7 × 21 × 2.6 cm; *Untitled Silk (in brown) #3*, 2021, silk, acrylic mirror, plywood, 29.7 × 21 × 2.6 cm. Studio, London, 14 November 2021, early afternoon
Bloodworm in *Untitled Bog #3* (detail), 2021, polypropylene, black peat, water, 43 × 50.5 × 50.5 cm. Film still: Studio, London, 15 February 2022, late afternoon
- 114 *Untitled Bog #3* (detail), 2021, polypropylene, black peat, water, 43 × 50.5 × 50.5 cm. Studio, London, 20 December 2021, afternoon
Unfired clay, studio, London, 13 May 2008, afternoon
- 115 Kearvaig Bay, Sutherland, Scotland, 6 September 2020, early afternoon
- 116 *Untitled silk (shot-red) #1*, 2021, silk, glass mirror, plywood, 48 × 31.7 × 2.9 cm. Studio, London, 9 June 2021, early afternoon
- 117 *Trust me (in amber) #1*, 2011, acetate, glass mirror, plywood, two parts, each 140 × 62 × 2.5 cm. Studio, London, 25 October 2011, early afternoon
- 118 Sea cliff, Isle of Wight, England, 24 August 2022, morning
Kearvaig Bay, Scotland, 6 September 2020, early afternoon
- 119 *Untitled Bog #7* (detail), 2021, polyethylene, parts of a burnt-out car, water, 12.7 × 59.7 × 39.7 cm. Studio, London, 19 December 2022, late afternoon
Shell of a mosquito larva in *Untitled Bog #1* (detail), 2018, polypropylene, clay, peat, water, 5.7 × 38.5 × 28.8 cm. Studio, London, 20 December 2021, evening
- 120 Study for *Untitled Bogs* (detail), 2022, polyethylene, black peat, water, 12.7 × 59.7 × 39.7 cm. Studio, London, 19 December 2022, late afternoon
- 121 *Untitled Bog #9* (detail), 2021, polyethylene, polyurethane foam, water, 7.2 × 59.7 × 39.7 cm. Studio, London, 30 March 2022, late morning
Daphnia in study for *Untitled Bogs* (detail), 2022, polypropylene, charcoal, water, 12.3 × 45.7 × 28.4 cm. Studio, London, 6 May 2022 afternoon
- 122 Mosquito larva in *Untitled Bog #1* (detail), 2018, polypropylene, clay, peat, water, 5.7 × 38.5 × 28.8 cm. Studio, London, 13 July 2021, early evening
Untitled Bog #7 (detail), 2021, polyethylene, parts of a burnt-out car, water, 12.7 × 59.7 × 39.7 cm. Studio, London, 19 December 2022, late afternoon
- Untitled Bog #1* (Detail), 2018, Polypropylen, Ton, Torf, Wasser, 5,7 × 38,5 × 28,8 cm. Atelier, London, 8. Juli 2021, früher Nachmittag
Ruderfußkrebs in Studie für *Untitled Bogs*, 2022, Polypropylen, Holzkohle, Wasser, 12,3 × 45,7 × 28,4 cm. Filmstill: Atelier, London, 6. Mai 2022, früher Nachmittag
Türkisfarbene und gelbe Glasscheiben, um 1745–55, Buchsbaum, Glass, Elfenbein, Papier, 12,5 × 4,5 × 4,5 cm. Einst im Besitz des Astronomen und Naturwissenschaftlers Stephen Demainbray. Installationsansicht Science Museum, London, 2023
Untitled Chroma Series #26, 2020, Polyesterharz, Wachs, Glasspiegel, Multiplexplatte, 74 × 43 × 3 cm. Atelier, London, 2. August 2021, Nachmittag
Von links nach rechts: *Untitled Silk (shot-red) #4*, 2022, Seide, Acrylspiegel, Multiplexplatte, 29,7 × 21 × 2,6 cm; *Untitled Silk (in brown) #3*, 2021, Seide, Acrylspiegel, Multiplexplatte, 29,7 × 21 × 2,6 cm. Atelier, London, 14. November 2021, früher Abend
Blutwurm in *Untitled Bog #3* (Detail), 2021, Polypropylen, Schwarztorf, Wasser, 43 × 50,5 × 50,5 cm. Filmstill: Atelier, London, 15. Februar 2022, später Nachmittag
Untitled Bog #3 (Detail), 2021, Polypropylen, Schwarztorf, Wasser, 43 × 50,5 × 50,5 cm. Atelier, London, 20. Dezember 2021, Nachmittag
Ungebrannter Ton, Atelier, London, 13. Mai 2008, Nachmittag
Kearvaig Bay, Sutherland, Schottland, 6. September 2020, früher Nachmittag
Untitled silk (shot-red) #1, 2021, Seide, Glasspiegel, Multiplexplatte, 48 × 31,7 × 2,9 cm. Atelier, London, 9. Juni 2021, früher Nachmittag
Trust me (in amber) #1, 2011, Azetatfolie, Glasspiegel, Multiplexplatte, zweiteilig, je 140 × 62 × 2,5 cm. Atelier, London, 25. Oktober 2011, früher Nachmittag
Felsküste, Isle of Wight, England, 24. August 2022, Morgen
Kearvaig Bay, Schottland, 6. September 2020, früher Nachmittag
Untitled Bog #7 (Detail), 2021, Polyethylen, Teile eines ausgebrannten Autos, Wasser, 12,7 × 59,7 × 39,7 cm. Atelier, London, 19. Dezember 2022, später Nachmittag
Hülle einer Mückenlarve in *Untitled Bog #1* (Detail), 2018, Polypropylen, Ton, Torf, Wasser, 5,7 × 38,5 × 28,8 cm. Atelier, London, 20. Dezember 2021, Abend
Studie für *Untitled Bogs* (Detail), 2022, Polyethylen, Schwarztorf, Wasser, 12,7 × 59,7 × 39,7 cm. Atelier, London, 19. Dezember 2022, später Nachmittag
Untitled Bog #9 (Detail), 2021, Polyethylen, Polyurethan-Schaumstoff, Wasser, 7,2 × 59,7 × 39,7 cm. Atelier, London, 30. März 2022, später Vormittag
Daphnien in Studie für *Untitled Bogs* (Detail), 2022, Polypropylen, Holzkohle, Wasser, 12,3 × 45,7 × 28,4 cm. Atelier, London, 6. Mai, 2022, Nachmittag
Mückenlarve in *Untitled Bog #1* (Detail), 2018, Polypropylen, Ton, Torf, Wasser, 5,7 × 38,5 × 28,8 cm. Atelier, London, 13. Juli 2021, früher Abend
Untitled Bog #7 (Detail), 2021, Polyethylen, Teile eines ausgebrannten Autos, Wasser, 12,7 × 59,7 × 39,7 cm. Atelier, London, 19. Dezember 2022, später Nachmittag

- 122 *Untitled Silk (in black) #4*, 2022, muslin and silk fabric, acrylic mirror, plywood, 29.7 × 21 × 2.6 cm. Studio, London, 6 August 2022, morning
Sea cliff with fossil, Mayo, Ireland, 2 September 2022, afternoon
- 123 Mayo, Ireland, 2 September 2022, afternoon
- 124 *Untitled Silk (in violet) #5*, 2021, silk, glass mirror, plywood, 44 × 31 × 3.5 cm. Studio, London, 5 September 2021, afternoon
- 125 *Untitled Bog #4*, 2021, polypropylene, anthracite, water, 37 × 50.5 × 50.5 cm. Studio, London, 31 August 2021, late evening
Untitled Bog #1 (detail), 2018, polypropylene, clay, peat, water, 5.7 × 38.5 × 28.8 cm. Studio, London, 8 July 2021, early afternoon
- 126 Harvested peatland, Achill Island, Mayo, Ireland, 6 September 2022, early afternoon
Black peat, Sutherland, Scotland, 6 September 2020, morning
- 127 *Untitled Chroma Series #28 (equinox)* (detail), 2020, polyester resin, wax, glass mirror, plywood, 130 × 50 × 2.6 cm. Studio, London, 15 May 2021, evening
- 128 *Untitled Chroma Series #5 (moonlight)*, 2020, polyester resin, wax, glass mirror, plywood, 68.4 × 55.6 × 2.6 cm. Studio, London, 22 October 2022, morning
- 129 *Untitled Chroma Series #28 (equinox)* (detail), 2020, polyester resin, wax, glass mirror, plywood, 130 × 50 × 2.6 cm. Studio, London, 23 April 2022, afternoon
- 130 Smoo Cave, Sutherland, Scotland, 5 September 2020, early evening
Study for *Untitled Bogs* (detail), 2022, polypropylene, black peat, 24 × 60 × 60 cm. Studio, London, 21 August 2022, early evening
- 131 *Untitled Chroma Series #9*, 2020, polyester resin, wax, glass mirror, plywood, 30 × 21 × 2.6 cm. Studio, London, 22 October 2022, late morning
- 132 From left to right: *Untitled Silk (in violet) #3*, 2021, silk, glass mirror, plywood, 29.7 × 21 × 2.7 cm; *Untitled Silk (in violet) #4*, 2021, silk, acrylic mirror, plywood, 29.7 × 21 × 2.6 cm; *Untitled Silk (in blue) #6*, 2021, silk, acrylic mirror, plywood, 29.7 × 21 × 2.6 cm. Studio, London, 1 June 2021, late morning
Sphere #1 (in progress), 2018–, unfired clay, 23 cm diameter. Studio, London, 24 June 2021, evening
- 133 Burnt-out car outside studio building, London, England, 8 November 2021, afternoon
- 134 Slug in *Untitled Bog #7*, 2021, polyethylene, parts of a burnt-out car, water, 12.7 × 59.7 × 39.7 cm. Studio, London, 16 June 2020, afternoon
Untitled Bog #7 (detail), 2021, polyethylene, parts of a burnt-out car, water, 12.7 × 59.7 × 39.7 cm. Studio, London, 20 September 2022, early afternoon
- 135 Ravensbourne River, London, England, 1 May 2016, afternoon
Untitled Bog #1 (detail), 2018, polypropylene, clay, peat, water, 5.7 × 38.5 × 28.8 cm. Studio, London, 4 June 2023, morning
- 136 *Sphere #5* (in progress), 2019–20, unfired Limoges porcelain, 23 cm diameter. Film still: studio, London, 20 April 2020, early evening
- Untitled Silk (in black) #4*, 2022, Musselin- und Seiden-gewebe, Acrylspiegel, Multiplexplatte, 29,7 × 21 × 2,6 cm. Atelier, London, 6. August 2022, Morgen
Felsküste mit Fossil, Mayo, Irland, 2. September 2022, Nachmittag
Mayo, Irland, 2. September 2022, Nachmittag
Untitled Silk (in violet) #5, 2021, Seide, Glasspiegel, Multiplexplatte, 44 × 31 × 3,5 cm. Atelier, London, 5. September 2021, Nachmittag
Untitled Bog #4, 2021, Polypropylen, Anthrazit, Wasser, 37 × 50,5 × 50,5 cm. Atelier, London, 31. August 2021, später Abend
Untitled Bog #1 (Detail), 2018, Polypropylen, Ton, Torf, Wasser, 5,7 × 38,5 × 28,8 cm. Atelier, London, 8. Juli 2021, früher Nachmittag
Torfstich, Achill Island, Mayo, Irland, 6. September 2022, früher Nachmittag
Schwarztorf, Sutherland, Schottland, 6. September 2020, Morgen
Untitled Chroma Series #28 (equinox) (Detail), 2020, Polyesterharz, Wachs, Glasspiegel, Multiplexplatte, 130 × 50 × 2,6 cm. Atelier, London, 15. Mai 2021, Abend
Untitled Chroma Series #5 (moonlight), 2020, Polyesterharz, Wachs, Glasspiegel, Multiplexplatte, 68,4 × 55,6 × 2,6 cm. Atelier, London, 22. Oktober 2022, Morgen
Untitled Chroma Series #28 (equinox) (Detail), 2020, Polyesterharz, Wachs, Glasspiegel, Multiplexplatte, 130 × 50 × 2,6 cm. Atelier, London, 23. April 2022, Nachmittag
Smoo Cave, Sutherland, Schottland, 5. September 2020, früher Abend
Studie für *Untitled Bogs* (Detail), 2022, Polypropylen, Schwarztorf, 24 × 60 × 60 cm. Atelier, London, 21. August 2022, früher Abend
Untitled Chroma Series #9, 2020, Polyesterharz, Wachs, Glasspiegel, Multiplexplatte, 30 × 21 × 2,6 cm. Atelier, London, 22. Oktober 2022, später Vormittag
Von links nach rechts: *Untitled Silk (in violet) #3*, 2021, Seide, Glasspiegel, Multiplexplatte, 29,7 × 21 × 2,7 cm; *Untitled Silk (in violet) #4*, 2021, Seide, Acrylspiegel, Multiplexplatte, 29,7 × 21 × 2,6 cm; *Untitled Silk (in blue) #6*, 2021, Seide, Acrylspiegel, Multiplexplatte, 29,7 × 21 × 2,6 cm. Atelier, London, 1. Juni 2021, später Vormittag
Sphere #1 (im Arbeitsprozess), 2018–, ungebrannter Ton, 23 cm Durchmesser. Atelier, London, 24. Juni 2021, Abend
Ausgebranntes Auto vor dem Ateliergebäude, London, England, 8. November 2021, Nachmittag
Nacktschnecke in *Untitled Bog #7*, 2021, Polyethylen, Teile eines ausgebrannten Autos, Wasser, 12,7 × 59,7 × 39,7 cm. Atelier, London, 16. Juni 2020, Nachmittag
Untitled Bog #7 (Detail), 2021, Polyethylen, Teile eines ausgebrannten Autos, Wasser, 12,7 × 59,7 × 39,7 cm. Atelier, London, 20. September 2022, früher Nachmittag
Ravensbourne River, London, England, 1. Mai 2016, Nachmittag
Untitled Bog #1 (Detail), 2018, Polypropylen, Ton, Torf, Wasser, 5,7 × 38,5 × 28,8 cm. Atelier, London, 4. Juni 2023, Morgen
Sphere #5 (im Arbeitsprozess), 2019–20, ungebranntes Limoges-Porzellan, 23 cm Durchmesser. Filmstill: Atelier, London, 20. April 2020, früher Abend

- 137 River Thames at low tide, London, England, 14 March 2021, early morning
- 138 Jurassic Coast, Dorset, England, 12 March 2017, afternoon
- 139 Mirrored glass sphere, 1956, glass, 40.5 cm diameter. Formerly installed at the Geographic South Pole. Installation view Canterbury Museum, Christchurch, Aotearoa New Zealand, 2015
Sphere #5, 2019–20, unfired Limoges porcelain, 23 cm diameter. Studio, London, 22 October 2022, morning
- 140 *Material Imaging Series #3*, 2020, image file, 2733 × 1932 pixels
- n. p. polyester film, transparent, 28 × 20.8 × 0.0075 cm
- 141 *Untitled Silk (visor) #1*, 2022, silk, glass mirror, plywood, 33 × 24 × 5 cm. Studio, London, 4 March 2022, afternoon
- 142 *Untitled White Cloth (in gold) #1*, 2014, cotton, acrylic mirror, plywood, 29.7 × 21 × 2.6 cm. Studio, London, 3 February 2020, morning
- 143 Rock face on Croagh Patrick, Ireland, 7 September 2022, early evening
Sphere #3 (in progress), 2019–20, unfired clay, 22 cm diameter. Studio, London, 5 May 2019, early afternoon
- 144 Moeraki Boulder, Koekohe Beach, Otago, Aotearoa New Zealand, 7 January 2019, afternoon
- 145 *Untitled Bog #2*, 2018, polypropylene, clay, flint, peat, water, 37 × 36 × 36 cm. Studio, London, 30 August 2018, late morning
Material Imaging Series #1, 2020, image file, 1695 × 1199 pixels
Sphere #4, 2019–20, unfired clay, 20.5 cm diameter. Studio, London, 18 July 2022, morning
- 146 *Untitled Silk (desire me) #1*, 2021, silk, glass mirror, plywood, 22.5 × 16.5 × 3 cm. Studio, London, 12 November 2021, late afternoon
- 147 *Untitled Grey Cloth (in silver) #1*, 2013, muslin, glass mirror, plywood, 210 × 97 × 2.7 cm. Studio, London, 12 July 2022, morning
- 148 *Untitled Grey Cloth (in silver) #1* (detail), 2013, muslin, glass mirror, plywood, 210 × 97 × 2.8 cm. Studio, London, 12 July 2022, morning
Untitled Cut #5 (double slit), 2022, wall cuts (spacing variable), each 240 × 0.3 cm. Studio, London, 8 May 2022, morning
- 149 *Untitled Grey Cloth (in silver) #1*, 2013, muslin, glass mirror, plywood, 210 × 97 × 2.8 cm. Studio, London, 12 July 2022, morning
- 150/151 From left to right: *Untitled Cut #4*, 2017, wall cut, length variable, here 240 × 0.3 cm;
Untitled Chalk #5 (in the periphery of a cloud), 2021, chalk, funori, cotton, wood, 200 × 260 × 4 cm. Studio, London, 15 October 2022, morning
- 152 *Untitled Porcelain #1*, 2018, Limoges porcelain, cotton, wood, 274.5 × 160 × 4 cm. Studio, London, 15 March 2023, late morning
- 153 *Untitled Porcelain #1*, 2018, Limoges porcelain, cotton, wood, 274.5 × 160 × 4 cm. Studio, London, 15 March 2023, late morning
- 154 *Untitled Polyscreen #1* (detail), 2012, polyester film, acrylic brackets, height variable, here 330 × 40 × 2 cm. Studio, London, 27 July 2013, afternoon
- Themse bei Ebbe, London, England, 14. März 2021, früher Morgen
- Jurassic Coast (Jura Küste), Dorset, England, 12. März 2017, Nachmittag
- Verspiegelte Glassphäre, 1956, Glas, 40,5 cm Durchmesser. Ehemals installiert am geographischen Südpol. Installationsansicht Canterbury Museum, Christchurch, Aotearoa Neuseeland, 2015
Sphere #5, 2019–20, ungebranntes Limoges-Porzellan, 23 cm Durchmesser. Atelier, London, 22. Oktober 2022, Morgen
- Material Imaging Series #3*, 2020, Bilddatei, 2733 × 1932 Pixel
- Polyesterfilm, transparent, 28 × 20,8 × 0,0075 cm
- Untitled Silk (visor) #1*, 2022, Seide, Glasspiegel, Multiplexplatte, 33 × 24 × 5 cm. Atelier, London, 4. März 2022, Nachmittag
- Untitled White Cloth (in gold) #1*, 2014, Baumwolle, Acrylspiegel, Multiplexplatte, 29,7 × 21 × 2,6 cm. Atelier, London, 3. Februar 2020, Morgen
- Felswand am Croagh Patrick, Irland, 7. September 2022, früher Abend
- Sphere #3* (im Arbeitsprozess), 2019–20, ungebrannter Ton, 22 cm Durchmesser. Atelier, London, 5. Mai 2019, früher Nachmittag
- Moeraki Boulder, Koekohe Beach, Otago, Aotearoa Neuseeland, 7. Januar 2019, Nachmittag
- Untitled Bog #2*, 2018, Polypropylen, Ton, Feuerstein, Torf, Wasser, 37 × 36 × 36 cm. Atelier, London, 30. August 2018, später Vormittag
Material Imaging Series #1, 2020, Bilddatei, 1695 × 1199 Pixel
- Sphere #4*, 2019–20, ungebrannter Ton, 20,5 cm Durchmesser. Atelier, London, 18. Juli 2022, Morgen
- Untitled Silk (desire me) #1*, 2021, Seide, Glasspiegel, Multiplexplatte, 22,5 × 16,5 × 3 cm. Atelier, London, 12. November 2021, später Nachmittag
- Untitled Grey Cloth (in silver) #1*, 2013, Musselin, Glasspiegel, Multiplexplatte, 210 × 97 × 2,7 cm. Atelier, London, 12. Juli 2022, Morgen
- Untitled Grey Cloth (in silver) #1* (Detail), 2013, Musselin, Glasspiegel, Multiplexplatte, 210 × 97 × 2,8 cm. Atelier, London, 12. Juli 2022, Morgen
- Untitled Cut #5* (double slit), 2022, Wandschnitte (Abstand variabel), je 240 × 0,3 cm. Atelier, London, 8. Mai 2022, Morgen
- Untitled Grey Cloth (in silver) #1*, 2013, Musselin, Glasspiegel, Multiplexplatte, 210 × 97 × 2,8 cm. Atelier, London, 12. Juli 2022, Morgen
- Von links nach rechts: *Untitled Cut #4*, 2017, Wandschnitt, Länge variabel, hier 240 × 0,3 cm; *Untitled Chalk #5 (in the periphery of a cloud)*, 2021, Kreide, Funori, Baumwolle, Holz, 200 × 260 × 4 cm. Atelier, London, 15. Oktober 2022, Morgen
- Untitled Porcelain #1*, 2018, Limoges-Porzellan, Baumwolle, Holz, 274,5 × 160 × 4 cm. Atelier, London, 15. März 2023, später Vormittag
- Untitled Porcelain #1*, 2018, Limoges-Porzellan, Baumwolle, Holz, 274,5 × 160 × 4 cm. Atelier, London, 15. März 2023, später Vormittag
- Untitled Polyscreen #1* (Detail), 2012, Polyesterfolie, Acrylhalterungen, Höhe variabel, hier 330 × 40 × 2 cm. Atelier, London, 27. Juli 2013, Nachmittag

- 155 Foreground: *Current Studies*, 2018–, aluminium, water, 5,7 × 93,4 × 127,4 cm; background: *Untitled Cut #5 (double slit)*, 2022, wall cuts (spacing variable), each 240 × 0,3 cm. Studio, London, 6 May 2022, morning
Current Studies (detail), 2018–, aluminium, water, 5,7 × 93,4 × 127,4 cm. Studio, London, 12 May 2022, morning
- 156 *Current Studies*, 2018–, stainless steel, water, 9,7 × 128 × 94 cm. Studio, London, 15 March 2023, early afternoon
- 157 *Current Studies*, 2018–, stainless steel, water, 9,7 × 128 × 94 cm. Studio, London, 19 March 2023, late morning
Current Studies, 2018–, stainless steel, water, 9,7 × 128 × 94 cm. Studio, London, 19 March 2023, late morning
- 158/ Daphnia in study for *Untitled Bogs*, 2022, polypropylene, charcoal, water, 12,3 × 45,7 × 28,4 cm. Studio, London, 9 April 2023, afternoon
- 159
- 160 *Untitled Clay (Te Urewera) #1*, 2015, clay, linen, plywood, 30 × 21 × 2 cm. Studio, London, 12 March 2023, early afternoon
- 161 *Untitled Clay (New Forest) #1*, 2019, clay, linen, plywood, 30 × 21 × 2 cm. Studio, London, 12 March 2023, early afternoon
- 162 *Untitled Silk (in silver) #3*, 2021, metal and silk fabric, mirror, plywood, 29,7 × 21 × 2,7 cm. Studio, London, 9 June 2021, early afternoon
Untitled Silk (in silver) #4, 2021, silk, glass mirror, plywood, c. 54,5 × 39,6 × 2,7 cm. Studio, London, 9 June 2021, late morning
- 163 *Siegburg #1*, 2015, clay, linen, wood, 274,5 × 183,5 × 4 cm. Studio, London, 10 July 2022, early afternoon
- 164/ *Blues #1–5*, 2016, polyester film, glass mirror, plywood, each 55 × 45 × 2,3 cm. Studio, London, 30 March 2016, early afternoon
- 165
- 166 Biofilm on study for *Untitled Bogs* (detail), 2022, polypropylene, black peat, 24 × 60 × 60 cm. Studio, London, 16 July 2022, afternoon
- 167 Biofilm on study for *Untitled Bogs*, 2022, polypropylene, black peat, 24 × 60 × 60 cm. Studio, London, 14 July 2022, late afternoon
- 168 London, England, 16 October 2019, evening
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- 188 Installation view *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. From front to back: *Untitled Concrete #2 (compound II)*, 2017, concrete, mild steel, 10,5 × 110 × 82 cm; *Flint #4*, 2017, 2K paint, flint, 17,5 × 40 × 36 cm; *Blues #3–4*, 2016, polyester film, glass mirror, plywood, each 55 × 45 × 2,8 cm
- 189 *Blues #2*, 2016, polyester film, glass mirror, plywood, 55 × 45 × 2,8 cm. Installation view *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Photo: Christoph Jaschke
- 190 *Untitled Cut #4* (detail), 2017, wall cut, length variable, here 315 × 0,3 cm. Installation view *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017

- Vordergrund: *Current Studies*, 2018–, Aluminium, Wasser, 5,7 × 93,4 × 127,4 cm; Hintergrund: *Untitled Cut #5 (double slit)*, 2022, Wandschnitte (Abstand variabel), je 240 × 0,3 cm. Atelier, London, 6. Mai 2022, Morgen
Current Studies (Detail), 2018–, Aluminium, Wasser, 5,7 × 93,4 × 127,4 cm. Atelier, London, 12. Mai 2022, Morgen
- Current Studies*, 2018–, Edelstahl, Wasser, 9,7 × 128 × 94 cm. Atelier, London, 15. März 2023, früher Nachmittag
- Current Studies*, 2018–, Edelstahl, Wasser, 9,7 × 128 × 94 cm. Atelier, London, 15. März 2023, früher Nachmittag
- Current Studies*, 2018–, Edelstahl, Wasser, 9,7 × 128 × 94 cm. Atelier, London, 15. März 2023, früher Nachmittag
- Daphnien in Studie für *Untitled Bogs*, 2022, Polypropylen, Holzkohle, Wasser, 12,3 × 45,7 × 28,4 cm. Atelier, London, 9. April, 2023, Nachmittag
- Untitled Clay (Te Urewera) #1*, 2015, Ton, Leinen, Multiplexplatte, 30 × 21 × 2 cm. Atelier, London, 12. März 2023, früher Nachmittag
- Untitled Clay (New Forest) #1*, 2019, Ton, Leinen, Multiplexplatte, 30 × 21 × 2 cm. Atelier, London, 12. März 2023, früher Nachmittag
- Untitled Silk (in silver) #3*, 2021, Metall- und Seiden-gewebe, Spiegel, Multiplexplatte, 29,7 × 21 × 2,7 cm. Atelier, London, 9. Juni 2021, früher Nachmittag
- Untitled Silk (in silver) #4*, 2021, Seide, Glasspiegel, Multiplexplatte, ca. 54,5 × 39,6 × 2,7 cm. Atelier, London, 9. Juni 2021, später Vormittag
- Siegburg #1*, 2015, Ton, Leinen, Holz, 274,5 × 183,5 × 4 cm. Atelier, London, 10 Juli 2022, früher Nachmittag
- Blues #1–5*, 2016, Polyesterfolie, Glasspiegel, Multiplexplatte, je 55 × 45 × 2,3 cm. Atelier, London, 30. März 2016, früher Nachmittag
- Biofilm in Studie für *Untitled Bogs* (Detail), 2022, Polypropylen, Schwarztorf, 24 × 60 × 60 cm. Atelier, London, 16. Juli 2022, Nachmittag
- Biofilm in Studie für *Untitled Bogs*, 2022, Polypropylen, Schwarztorf, 24 × 60 × 60 cm. Atelier, London, 14. Juli 2022, später Nachmittag
- London, England, 16. Oktober 2019, Abend

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- Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Von vorne nach hinten: *Untitled Concrete #2 (compound II)*, 2017, Beton, Eisen, 10,5 × 110 × 82 cm; *Flint #4*, 2017, 2K-Lack, Feuerstein, 17,5 × 40 × 36 cm; *Blues #3–4*, 2016, Polyesterfolie, Glasspiegel, Multiplexplatte, je 55 × 45 × 2,8 cm
- Blues #2*, 2016, Polyesterfolie, Glasspiegel, Multiplexplatte, 55 × 45 × 2,8 cm. Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Foto: Christoph Jaschke
- Untitled Cut #4* (Detail), 2017, Wandschnitt, Länge variabel, hier 315 × 0,3 cm. Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017.

- 191 Installation view *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. From left to right: *Untitled Cut #4*, 2017, wall cut, length variable, here 315 × 0.3 cm; *Flint #4*, 2017, 2K paint, flint, 17.5 × 40 × 36 cm; *Blues #2*, 2016, polyester film, glass mirror, plywood, 55 × 45 × 2.8 cm
- 192 *Untitled Intervention*, 2017, wooden wedge, c. 2 × 1.8 × 10 cm. Installation view *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Photo: Christoph Jaschke
Untitled Intervention, partially dismantled door frame. Installation view *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Photo: Christoph Jaschke
- 193 Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Photo: Christoph Jaschke
- 194/
195 *Foam #2*, 2017, memory foam, size variable, here c. 35 × 50 × 100 cm. Installation view *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017
- 196 Installation view *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012. From left to right: *Untitled White Cloth #2*, 2012, muslin, glass mirror, wood, 170 × 120 × 2.4 cm; *Mural #3*, 2012, spray paint, 130 × 230 cm
- 197 *Mural #3*, 2012, spray paint, 130 × 230 cm. Installation view *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012
Mural #3 (detail), 2012, spray paint, 130 × 230 cm. Installation view *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012
- 198 *Untitled Polyscreen #2*, 2012, polyester film, mild steel, height variable, here 520 × 152.5 × 3 cm. Installation view *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012
- 199 *Untitled White Cloth #2*, 2012, muslin, glass mirror, wood, 170 × 120 × 2.4 cm. Installation view *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012
- 200 Invitation for the exhibition */sart/*, 21 Willowbrook Road, London, 2017
Flint #4, 2017, 2K paint, flint, 17.5 × 40 × 36 cm. Installation view */sart/*, 21 Willowbrook Road, London, 2017
- 201 Installation view */sart/*, 21 Willowbrook Road, London, 2017. From left to right: *Untitled Cut #3*, 2017, wall cut, length variable, here 0.3 × 550 cm (continues into the back room); *Flint #4*, 2017, 2K paint, flint, 17.5 × 40 × 36 cm
- 202 Installation view */sart/*, 21 Willowbrook Road, London, 2017. From front to back: *Untitled Concrete #1 (compound I)*, 2016, concrete, mild steel, 10.2 × 110.8 × 81.8 cm; *Siegburg #2*, 2015–18, clay, linen, wood, 274.5 × 183.5 × 4 cm; *Flint #4*, 2017, 2K paint, flint, 17.5 × 40 × 36 cm; *Untitled Cut #3*, 2017, wall cut, length variable, here 0.3 × 550 cm (continues into the back room)
- 203 *Foam #2*, 2017, memory foam, size variable, here c. 55 × 140 × 100 cm. Installation view */sart/*, 21 Willowbrook Road, London, 2017
- 204 Installation view */sart/*, 21 Willowbrook Road, London, 2017
- Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Von links nach rechts: *Untitled Cut #4*, 2017, Wandschnitt, Länge variabel, hier 315 × 0,3 cm; *Flint #4*, 2017, 2K-Lack, Feuerstein, 17,5 × 40 × 36 cm; *Blues #2*, 2016, Polyesterfolie, Glasspiegel, Multiplexplatte, 55 × 45 × 2,8 cm
Untitled Intervention, 2017, Holzkeil, ca. 2 × 1,8 × 10 cm. Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017.
Foto: Christoph Jaschke
Untitled Intervention, teilweise demontierte Türzarge. Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Foto: Christoph Jaschke
Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017. Foto: Christoph Jaschke
Foam #2, 2017, Visco-Schaumstoff, Größe variabel, hier ca. 35 × 50 × 100 cm. Installationsansicht *NEUE KONSTELLATION*, Galerie Gisela Clement, Bonn, 2017
Installationsansicht *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012. Von links nach rechts: *Untitled White Cloth #2*, 2012, Musselin, Glasspiegel, Holz, 170 × 120 × 2,4 cm; *Mural #3*, 2012, Sprühlack, 130 × 230 cm
Mural #3, 2012, Sprühlack, 130 × 230 cm. Installationsansicht *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012
Mural #3 (Detail), 2012, Sprühlack, 130 × 230 cm. Installationsansicht *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012
Untitled Polyscreen #2, 2012, Polyesterfilm, Eisen, Höhe variabel, hier 520 × 152,5 × 3 cm. Installationsansicht *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012
Untitled White Cloth #2, 2012, Musselin, Glasspiegel, Holz, 170 × 120 × 2,4 cm. Installationsansicht *The Reality of the Unbuilt*, Haus für Musiker, Raketenstation Hombroich, Neuss, 2012
Einladungsmotiv zur Ausstellung */sart/*, 21 Willowbrook Road, London, 2017
Flint #4, 2017, 2K-Lack, Feuerstein, 17,5 × 40 × 36 cm. Installationsansicht */sart/*, 21 Willowbrook Road, London, 2017
Installationsansicht */sart/*, 21 Willowbrook Road, London, 2017. Von links nach rechts: *Untitled Cut #3*, 2017, Wandschnitt, Länge variabel, hier 0,3 × 550 cm (weiter geführt bis in den hinteren Raum); *Flint #4*, 2017, 2K-Lack, Feuerstein, 17,5 × 40 × 36 cm
Installationsansicht */sart/*, 21 Willowbrook Road, London, 2017. Von vorne nach hinten: *Untitled Concrete #1 (compound I)*, 2016, Beton, Eisen, 10,2 × 110,8 × 81,8 cm; *Siegburg #2*, 2015–18, Ton, Leinen, Holz, 274,5 × 183,5 × 4 cm; *Flint #4*, 2017, 2K-Lack, Feuerstein, 17,5 × 40 × 36 cm; *Untitled Cut #3*, 2017, Wandschnitt, Länge variabel, hier 0,3 × 550 cm (weitergeführt bis in den hinteren Raum)
Foam #2, 2017, Visco-Schaumstoff, Größe variabel, hier ca. 55 × 140 × 100 cm. Installationsansicht */sart/*, 21 Willowbrook Road, London, 2017
Installationsansicht */sart/*, 21 Willowbrook Road, London, 2017

- 205 *Untitled Red Clay*, 2017, clay, size variable. Installation view /sait/, 21 Willowbrook Road, London, 2017
Installation view /sait/, 21 Willowbrook Road, London, 2017
- 206 *Foam #3*, 2017, memory foam, size variable, here c. 55 × 140 × 110 cm. Installation view *Glasgow International, Cleave*, Laurieston Arches, Glasgow, 2018
Tracing Reflection, 2012, polished stainless steel sheet, cotton straps, dimensions (sheet) c. 70 × 200 × 120 cm, dimension incl. straps variable, here c. 250 × 600 × 1500 cm. Installation view *Glasgow International, Cleave*, Laurieston Arches, Glasgow, 2018
- 207 *Untitled Marble (from Scotland with love)*, 2018, marble, 25 × 35 × 32 cm. Installation view *Glasgow International, Cleave*, Laurieston Arches, Glasgow, 2018
- 208 Film stills: *Pulsation*, 2004, 25 min, video performance, diploma exhibition University of Fine Arts Münster
- 209 *Transition* (detail), 2009, platinum glazed ceramic, multiple parts, derived from video performance
Pulsation, each c. 20 × 45 × 65 cm. Installation view *Screens and Stages*, Galerie Wilma Tolksdorf, Frankfurt am Main, 2009
- 210 *Discus*, 2008, graphite, glass mirror, plywood, 175 × 175 × 4.2 cm. Installation view *Screens and Stages*, Galerie Wilma Tolksdorf, Frankfurt am Main, 2009
- 211 *Monolith IV (Rise and Fall)*, 2009, wood, polyester filler, mild steel, concrete, 125 × 80 × 80 cm. Installation view *Screens and Stages*, Galerie Wilma Tolksdorf, Frankfurt am Main, 2009
- 212 *Untitled Polyscreen #1*, 2012, polyester film, acrylic brackets, height variable, here 330 × 40 × 2 cm. Installation view *Painting and Beyond*, Kunstgalerie Bonn, Bonn, 2014
- 213 *Untitled Polyscreen #1* (detail), 2012, polyester film, acrylic brackets, height variable, here 330 × 40 × 2 cm. Installation view *Painting and Beyond*, Kunstgalerie Bonn, Bonn, 2014
- 214 *Untitled Cut #2*, 2016, wall cut, 0.3 × 205 cm. Installation view *Line, Point and Plane*, Nunnery Gallery, London, 2016
- 215 *Siegburg #1*, 2015, clay, linen, wood, 274.5 × 183.5 × 4 cm. Installation view *Line, Point and Plane*, Nunnery Gallery, London, 2016
- 216 Installation view *Line, Point and Plane*, Nunnery Gallery, London, 2016. Site specific installation, foreground: *Untitled Concrete #1 (compound I)*, 2016, concrete, mild steel, 10.2 × 110.8 × 81.8 cm; *Untitled Concrete Rock #1*, 2010, cement, 18 × 31 × 25 cm; spotlight. Background: *Untitled Cut #2*, 2016, wall cut, 0.3 × 205 cm
- 217 Installation view *Line, Point and Plane*, Nunnery Gallery, London, 2016. Site specific installation: *Untitled Concrete #1 (compound I)*, 2016, concrete, mild steel, 10.2 × 110.8 × 81.8 cm; *Untitled Concrete Rock #1*, 2010, cement, 18 × 31 × 25 cm; spotlight
- 218/ 219 Installation view *Idylle*, Galerie Gisela Clement, Bonn, 2022. From left to right: *Untitled Bog #3*, 2021, polypropylene, black peat, water, 43 × 50.5 × 50.5 cm; *Untitled Bog #5*, 2021, polypropylene, chalk, water, 37 × 50.5 × 50.5 cm; *Untitled Marble (from Scotland with love)*, 2018, marble, 25 × 35 × 32 cm
- Untitled Red Clay*, 2017, Ton, Größe variabel. Installationsansicht /sait/, 21 Willowbrook Road, London, 2017
Installationsansicht /sait/, 21 Willowbrook Road, London, 2017
- Foam #3*, 2017, Visco-Schaumstoff, Größe variabel, hier ca. 55 × 140 × 110 cm. Installationsansicht *Glasgow International, Cleave*, Laurieston Arches, Glasgow, 2018
Tracing Reflection, 2012, poliertes Edelstahlblech, Baumwollgurte, Maße (Stahlblech) ca. 70 × 200 × 120 cm, Maße inkl. Gurte variabel, hier ca. 250 × 600 × 1500 cm. Installationsansicht *Glasgow International, Cleave*, Laurieston Arches, Glasgow, 2018
- Untitled Marble (from Scotland with love)*, 2018, Marmor, 25 × 35 × 32 cm. Installationsansicht *Glasgow International, Cleave*, Laurieston Arches, Glasgow, 2018
- Filmstills: *Pulsation*, 2004, 25 min., Video-Performance, Diplomausstellung Kunstakademie Münster
Transition (Detail), 2009, platinglasierte Keramik, mehrteilig, hervorgegangen aus der Video-Performance
Pulsation, je ca. 20 × 45 × 65 cm. Installationsansicht *Screens and Stages*, Galerie Wilma Tolksdorf, Frankfurt am Main, 2009
- Discus*, 2008, Graphit, Glasspiegel, Multiplexplatte, 175 × 175 × 4,2 cm. Installationsansicht *Screens and Stages*, Galerie Wilma Tolksdorf, Frankfurt am Main, 2009
- Monolith IV (Rise and Fall)*, 2009, Holz, Polyesterfüller, Eisen, Beton, 125 × 80 × 80 cm. Installationsansicht *Screens and Stages*, Galerie Wilma Tolksdorf, Frankfurt am Main, 2009
- Untitled Polyscreen #1*, 2012, Polyesterfilm, Acrylhalterungen, Höhe variabel, hier 330 × 40 × 2 cm. Installationsansicht *Painting and Beyond*, Kunstgalerie Bonn, Bonn, 2014
- Untitled Polyscreen #1* (Detail), 2012, Polyesterfilm, Acrylhalterungen, Höhe variabel, hier 330 × 40 × 2 cm. Installationsansicht *Painting and Beyond*, Kunstgalerie Bonn, Bonn, 2014
- Untitled Cut #2*, 2016, Wandschnitt, 0,3 × 205 cm. Installationsansicht *Line, Point and Plane*, Nunnery Gallery, London, 2016
- Siegburg #1*, 2015, Ton, Leinen, Holz, 274,5 × 183,5 × 4 cm. Installationsansicht *Line, Point and Plane*, Nunnery Gallery, London, 2016
- Installationsansicht *Line, Point and Plane*, Nunnery Gallery, London, 2016. Ortsspezifische Installation, Vordergrund: *Untitled Concrete #1 (compound I)*, 2016, Beton, Eisen, 10,2 × 110,8 × 81,8 cm; *Untitled Concrete Rock #1*, 2010, Zement, 18 × 31 × 25 cm, Spotlight. Hintergrund: *Untitled Cut #2*, 2016, Wandschnitt, 0,3 × 205 cm
- Installationsansicht *Line, Point and Plane*, Nunnery Gallery, London, 2016. Ortsspezifische Installation: *Untitled Concrete #1 (compound I)*, 2016, Beton, Eisen, 10,2 × 110,8 × 81,8 cm; *Untitled Concrete Rock #1*, 2010, Zement, 18 × 31 × 25 cm; Spotlight
- Installationsansicht *Idylle*, Galerie Gisela Clement, Bonn, 2022. Von links nach rechts: *Untitled Bog #3*, 2021, Polypropylen, Schwarztorf, Wasser, 43 × 50,5 × 50,5 cm; *Untitled Bog #5*, 2021, Polypropylen, Kreide, Wasser, 37 × 50,5 × 50,5 cm; *Untitled Marble (from Scotland with love)*, 2018, Marmor, 25 × 35 × 32 cm

- 220 Installation view *Idylle*, Galerie Gisela Clement, Bonn, 2022. From left to right: *Untitled Bog #6*, 2022, polypropylene, fat coal, anthracite, water, 80 × 50.5 × 50.5 cm; *Untitled Silk (shifting mist) #1*, 2022, silk, glass mirror, plywood, 34.5 × 60 × 5.5 cm; *Untitled Bog #5*, 2021, polypropylene, chalk, water, 37 × 50.5 × 50.5 cm; *Untitled Bog #3*, 2021, polypropylene, black peat, water, 43 × 50.5 × 50.5 cm
- 221 *Untitled Bog #5 (detail)*, 2021, polypropylene, chalk, water, 37 × 50.5 × 50.5 cm
Untitled Marble (from Scotland with love), 2018, marble, 25 × 35 × 32 cm. Installation view *Idylle*, Galerie Gisela Clement, Bonn, 2022
- 222 Installation view *Idylle*, Galerie Gisela Clement, Bonn, 2022. From front to back: *Untitled Bog #3*, 2021, polypropylene, black peat, water, 43 × 50.5 × 50.5 cm; *Untitled Bog #6*, 2022, polypropylene, fat coal, anthracite, water, 80 × 50.5 × 50.5 cm; *Untitled Silk (visor) #2*, 2022, silk, glass mirror, plywood, 33.5 × 24 × 5 cm
- 223 *Untitled Silk (visor) #2*, 2022, silk, glass mirror, plywood, 33.5 × 24 × 5 cm. Installation view *Idylle*, Galerie Gisela Clement, Bonn, 2022
- 224/ 225 *Untitled Silk (shifting mist) #1*, 2022, silk, glass mirror, plywood, 34.5 × 60 × 5.5 cm. Installation view *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022
- 226 Installation view *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022. From front to back: *Untitled Bog #5*, 2021, polypropylene, chalk, water, 37 × 50.5 × 50.5 cm; *Untitled Bog #6*, 2022, polypropylene, fat coal, anthracite, water, 80 × 50.5 × 50.5 cm. Background: Aron Mehzion, *LA POSSIBILITE D'IVOIRE*, 2022
- 227 *Untitled Bog #5*, 2021, polypropylene, chalk, water, 37 × 50.5 × 50.5 cm. Installation view *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022
Installation view *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022. From left to right: *Untitled Bog #9*, 2021, polyethylene, polyurethane foam, water, 7.2 × 59.7 × 39.7 cm; *Untitled Bog #8*, 2021, polyethylene, peat, water, 12.7 × 59.7 × 39.7 cm; *Untitled Bog #7*, 2021, polyethylene, parts of a burnt-out car, water, 12.7 × 59.7 × 39.7 cm. Site specific installation with additional containers.
Photo: © Weltkunstzimmer
- 228 Anthracite (detail), studio, London, 3 June 2023, morning
- 229 *Untitled Bog #6*, 2022, polypropylene, fat coal, anthracite, water, 80 × 50.5 × 50.5 cm. Installation view *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022
- 230 Installation view *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022. From left to right: *Untitled Bog #7*, 2021, polyethylene, parts of a burnt-out car, water, 12.7 × 59.7 × 39.7 cm; *Untitled Bog #8*, 2021, polyethylene, peat, water, 12.7 × 59.7 × 39.7 cm; *Untitled Bog #9*, 2021, polyethylene, polyurethane foam, water, 7.2 × 59.7 × 39.7 cm. Site specific installation with additional containers
- Installationsansicht *Idylle*, Galerie Gisela Clement, Bonn, 2022. Von links nach rechts: *Untitled Bog #6*, 2022, Polypropylen, Fettkohle, Anthrazit, Wasser, 80 × 50,5 × 50,5 cm; *Untitled Silk (shifting mist) #1*, 2022, Seide, Glasspiegel, Multiplexplatte, 34,5 × 60 × 5,5 cm; *Untitled Bog #5*, 2021, Polypropylen, Kreide, Wasser, 37 × 50,5 × 50,5 cm; *Untitled Bog #3*, 2021, Polypropylen, Schwarztorf, Wasser, 43 × 50,5 × 50,5 cm
Untitled Bog #5 (Detail), 2021, Polypropylen, Kreide, Wasser, 37 × 50,5 × 50,5 cm
Untitled Marble (from Scotland with love), 2018, Marmor, 25 × 35 × 32 cm. Installationsansicht *Idylle*, Galerie Gisela Clement, Bonn, 2022
Installationsansicht *Idylle*, Galerie Gisela Clement, Bonn, 2022. Von vorne nach hinten: *Untitled Bog #3*, 2021, Polypropylen, Schwarztorf, Wasser, 43 × 50,5 × 50,5 cm; *Untitled Bog #6*, 2022, Polypropylen, Fettkohle, Anthrazit, Wasser, 80 × 50,5 × 50,5 cm; *Untitled Silk (visor) #2*, 2022, Seide, Glasspiegel, Multiplexplatte, 33,5 × 24 × 5 cm
Untitled Silk (visor) #2, 2022, Seide, Glasspiegel, Multiplexplatte, 33,5 × 24 × 5 cm. Installationsansicht *Idylle*, Galerie Gisela Clement, Bonn, 2022
Untitled Silk (shifting mist) #1, 2022, Seide, Glasspiegel, Multiplexplatte, 34,5 × 60 × 5,5 cm. Installationsansicht *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022
Installationsansicht *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022. Von vorne nach hinten: *Untitled Bog #5*, 2021, Polypropylen, Kreide, Wasser, 37 × 50,5 × 50,5 cm; *Untitled Bog #6*, 2022, Polypropylen, Fettkohle, Anthrazit, Wasser, 80 × 50,5 × 50,5 cm. Hintergrund: Aron Mehzion, *LA POSSIBILITE D'IVOIRE*, 2022
Untitled Bog #5, 2021, Polypropylen, Kreide, Wasser, 37 × 50,5 × 50,5 cm. Installationsansicht *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022
Installationsansicht *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022. Von links nach rechts: *Untitled Bog #9*, 2021, Polyethylen, Polyurethan-Schaumstoff, Wasser, 7,2 × 59,7 × 39,7 cm; *Untitled Bog #8*, 2021, Polyethylen, Torf, Wasser, 12,7 × 59,7 × 39,7 cm; *Untitled Bog #7*, 2021, Polyethylen, Teile eines ausgebrannten Autos, Wasser, 12,7 × 59,7 × 39,7 cm. Ortsspezifische Installation mit zusätzlichen Behältnissen.
Foto: © Weltkunstzimmer
Anthrazit (Detail), Atelier, London, 3. Juni 2023, Morgen
Untitled Bog #6, 2022, Polypropylen, Fettkohle, Anthrazit, Wasser, 80 × 50,5 × 50,5 cm. Installationsansicht *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022
Installationsansicht *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022. Von links nach rechts: *Untitled Bog #7*, 2021, Polyethylen, Teile eines ausgebrannten Autos, Wasser, 12,7 × 59,7 × 39,7 cm; *Untitled Bog #8*, 2021, Polyethylen, Torf, Wasser, 12,7 × 59,7 × 39,7 cm; *Untitled Bog #9*, 2021, Polyethylen, Polyurethan-Schaumstoff, Wasser, 7,2 × 59,7 × 39,7 cm. Ortsspezifische Installation mit zusätzlichen Behältnissen

- Untitled Bog #8* (detail), 2021, polyethylene, peat, water, 12,7 × 59,7 × 39,7 cm. Studio, London, 27 January 2022, evening
- 231 *Untitled Grey Cloth (in silver) #1*, 2013, muslin, glass mirror, plywood, 210 × 97 × 2,7 cm. Installation view *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022
- 232 *Untitled Silk (in amber) #1*, 2021, silk, acrylic mirror, plywood, 29,7 × 21 × 2,6 cm. Installation view *sensibilities*, CHAUFFEUR, Sydney, 2021. Photo: © CHAUFFEUR
- 233 *Untitled Silk (in amber) #1* (detail), 2021, silk, acrylic mirror, plywood, 29,7 × 21 × 2,6 cm
- 234 *Untitled Polyurethane #1*, 2020, polyurethane foam, aluminium, 29,7 × 21 × 2,7 cm. Installation view *sensibilities*, CHAUFFEUR, Sydney, 2021. Photo: © CHAUFFEUR
- 235 Installation view *sensibilities*, CHAUFFEUR, Sydney, 2021. From left to right: *Untitled Bog #4*, 2021, polypropylene, anthracite, water, 37 × 50,5 × 50,5 cm; *Untitled Silk (violet) #5*, 2021, silk, glass mirror, plywood, 44 × 31 × 3,5 cm. Photo: © CHAUFFEUR
- 236/237 Installation view *sensibilities*, CHAUFFEUR, Sydney, 2021. From left to right: *Untitled Chalk #3*, 2021, chalk, funori, cotton, plywood, 29,7 × 21 × 2,5 cm; *Untitled Silk (shifting dune) #1*, 2021, silk, glass mirror, wood, 24,2 × 17,5 × 3 cm. Photo: © CHAUFFEUR
- 238 Installation view *Mirrors*, Künstlerhaus Dortmund, Dortmund, 2016. Foreground: *Untitled Polyscreen #1*, 2012, polyester film, acrylic brackets, height variable, here 385 × 40 × 2 cm; background: *Untitled White Cloth #6*, 2016, muslin, glass mirror, plywood, 160 × 114 × 2,7 cm
- 239 Installation view *Mirrors*, Künstlerhaus Dortmund, Dortmund, 2016. Foreground: *Untitled Polyscreen #1*, 2012, polyester film, acrylic brackets, height variable, here 385 × 40 × 2 cm; background: *Untitled White Cloth #6*, 2016, muslin, glass mirror, plywood, 160 × 114 × 2,7 cm
- 240/241 Installation view *Mirrors*, Künstlerhaus Dortmund, Dortmund, 2016. From left to right: *Untitled White Cloth #5*, 2016, muslin, glass mirror, plywood, 160 × 57 cm × 2,7 cm; *Untitled Polyscreen #1*, 2012, polyester film, acrylic brackets, height variable, here 385 × 40 × 2 cm; *Untitled White Cloth #6*, 2016, muslin, glass mirror, plywood, 160 × 114 × 2,7 cm
- 242 Installation view *Spielzeit 22/23*, Museum Morsbroich, Leverkusen, 2023. From left to right: *Siegburg #3*, 2015, clay, linen, wood, 274,5 × 183,5 × 4 cm; *Siegburg #1*, 2015, clay, linen, wood, 274,5 × 183,5 × 4 cm; *Sphere #3*, 2019–20, clay, 22 cm diameter
- 243 *Sphere #3*, 2019–20, unfired clay, 22 cm diameter. Installation view *Spielzeit 22/23*, Museum Morsbroich, Leverkusen, 2023
- 244/245 Installation view *Spielzeit 22/23*, Museum Morsbroich, Leverkusen, 2023. From left to right: *Siegburg #1*, 2015, clay, linen, wood, 274,5 × 183,5 × 4 cm; *Sphere #3*, 2019–20, clay, 22 cm diameter; *Siegburg #2*, 2015–18, clay, linen, wood, 274,5 × 183,5 × 4 cm
- Untitled Bog #8* (Detail), 2021, Polyethylen, Torf, Wasser, 12,7 × 59,7 × 39,7 cm. Atelier, London, 27. Januar 2022, Abend
- Untitled Grey Cloth (in silver) #1*, 2013, Musselin, Glasspiegel, Multiplexplatte, 210 × 97 × 2,7 cm. Installationsansicht *Die Wirklichkeit ist sowieso da*, Weltkunstzimmer, Düsseldorf, 2022
- Untitled Silk (in amber) #1*, 2021, Seide, Acrylspiegel, Multiplexplatte, 29,7 × 21 × 2,6 cm. Installationsansicht *sensibilities*, CHAUFFEUR, Sydney, 2021. Foto: © CHAUFFEUR
- Untitled Silk (in amber) #1* (Detail), 2021, Seide, Acrylspiegel, Multiplexplatte, 29,7 × 21 × 2,6 cm
- Untitled Polyurethane #1*, 2020, Polyurethan-Schaumstoff, Aluminium, 29,7 × 21 × 2,7 cm. Installationsansicht *sensibilities*, CHAUFFEUR, Sydney, 2021. Foto: © CHAUFFEUR
- Installationsansicht *sensibilities*, CHAUFFEUR, Sydney, 2021. Von links nach rechts: *Untitled Bog #4*, 2021, Polypropylen, Anthrazit, Wasser, 37 × 50,5 × 50,5 cm; *Untitled Silk (violet) #5*, 2021, Seide, Glasspiegel, Multiplexplatte, 44 × 31 × 3,5 cm. Foto: © CHAUFFEUR
- Installationsansicht *sensibilities*, CHAUFFEUR, Sydney, 2021. Von links nach rechts: *Untitled Chalk #3*, 2021, Kreide, Funori, Baumwolle, Multiplexplatte, 29,7 × 21 × 2,5 cm; *Untitled Silk (shifting dune) #1*, 2021, Seide, Glasspiegel, Holz, 24,2 × 17,5 × 3 cm. Foto: © CHAUFFEUR
- Installationsansicht *Mirrors*, Künstlerhaus Dortmund, Dortmund, 2016. Vordergrund: *Untitled Polyscreen #1*, 2012, Polyesterfilm, Acrylhalterungen, Höhe variabel, hier 385 × 40 × 2 cm; Hintergrund: *Untitled White Cloth #6*, 2016, Musselin, Glasspiegel, Multiplexplatte, 160 × 114 × 2,7 cm
- Installationsansicht *Mirrors*, Künstlerhaus Dortmund, Dortmund, 2016. Vordergrund: *Untitled Polyscreen #1*, 2012, Polyesterfilm, Acrylhalterungen, Höhe variabel, hier 385 × 40 × 2 cm; Hintergrund: *Untitled White Cloth #6*, 2016, Musselin, Glasspiegel, Multiplexplatte, 160 × 114 × 2,7 cm
- Installationsansicht *Mirrors*, Künstlerhaus Dortmund, Dortmund, 2016. Von links nach rechts: *Untitled White Cloth #5*, 2016, Musselin, Glasspiegel, Multiplexplatte, 160 × 57 × 2,7 cm; *Untitled Polyscreen #1*, 2012, Polyesterfilm, Acrylhalterungen, Höhe variabel, hier 385 × 40 × 2 cm; *Untitled White Cloth #6*, 2016, Musselin, Glasspiegel, Multiplexplatte, 160 × 114 × 2,7 cm
- Installationsansicht *Spielzeit 22/23*, Museum Morsbroich, Leverkusen, 2023. Von links nach rechts: *Siegburg #3*, 2015, Ton, Leinen, Holz, 274,5 × 183,5 × 4 cm; *Siegburg #1*, 2015, Ton, Leinen, Holz, 274,5 × 183,5 × 4 cm; *Sphere #3*, 2019–20, Ton, 22 cm Durchmesser
- Sphere #3*, 2019–20, ungebrannter Ton, 22 cm Durchmesser. Installationsansicht *Spielzeit 22/23*, Museum Morsbroich, Leverkusen, 2023
- Installationsansicht *Spielzeit 22/23*, Museum Morsbroich, Leverkusen, 2023. Von links nach rechts: *Siegburg #1*, 2015, Ton, Leinen, Holz, 274,5 × 183,5 × 4 cm; *Sphere #3*, 2019–20, Ton, 22 cm Durchmesser; *Siegburg #2*, 2015–18, Ton, Leinen, Holz, 274,5 × 183,5 × 4 cm

246/ 247	<i>Siegburg #2</i> (detail), 2015–18, clay, linen, wood, 274.5 × 183.5 × 4 cm. Installation view <i>Spielzeit 22/23</i> , Museum Morsbroich, Leverkusen, 2023	<i>Siegburg #2</i> (Detail), 2015–18, Ton, Leinen, Holz, 274,5 × 183,5 × 4 cm. Installationsansicht <i>Spielzeit</i> 22/23, Museum Morsbroich, Leverkusen, 2023
248	<i>Flint #1</i> , 2017, 2K paint, flint, 16 × 37 × 30 cm. Installation view Photo Weekend Düsseldorf, <i>skindeep</i> , Project space RFK, Düsseldorf, 2019	<i>Flint #1</i> , 2017, 2K-Lack, Feuerstein, 16 × 37 × 30 cm. Installationsansicht Photo Weekend Düsseldorf, <i>skindeep</i> , Project space RFK, Düsseldorf, 2019

250	CONTRIBUTORS	MITWIRKENDE
253	IMPRINT	KOLOPHON
255	ACKNOWLEDGEMENTS	DANK

Jacket

Untitled Bog #3 (detail), 2021, polypropylene, black
peat, water, 43 × 50.5 × 50.5 cm. Studio, London,
2 June 2021, late afternoon

Images in purple

17	Claude Glass, c. 1775–80, slightly convex blackened glass, wooden case lined with leather and textiles, c. 21 × 14 × 1.5 cm. Installation view Victoria & Albert Museum, London, 2023
251	Dr Dee's Magical Mirror, c. 1400–1600, obsidian (Hildal- go, Mexico), wood case covered in tooled leather with label in handwriting of Horace Walpole, 22 × 18.4 × 1.3 cm. Installation view British Museum, London, 2023
252	St Mary's Bay, England, 20 June 2020, early evening. Photo: Julia Homersham
254	Acoustic mirror, 1930, concrete structure with microphone pole, c. 900 cm diameter (dish). Denge, Kent, England, 30 July 2023, early evening