

HEATHER ALLEN

selected works 1997 - 2006



De(zentral) Neue Kunstverein Geißen 2006

Der Esel ist tot Heimspiel, Frankfurt am Main, 2006

Where is she and who did the work? Galerie Prepetuel, Frankfurt am Main, 2006

Artist's Residency Programme Galerie Herman & Wagner, Berlin 2005
Stadtgalerie Fellbach, 2005

Float Forum 1822, Frankfurt/ am Main , 2005

9. Kleinplastik Triennale Alter Kleter, Fellbach, 2004

The House at Egg Stream Heimspiel, Frankfurt am Main, 2004

Short stories Accenture, Campus Kronberg, 2003

Amt Amt für Wissenschaft und Kunst, Frankfurt am Main, 2002

Raus! OP31, Frankfurt am Main, 2002

Basement Sour Cherry Soup, Mafuji Gallery, London, 2001

Sockel Galerie Simon Spiekermann, Düsseldorf, 2001

Dream on... Wohnraum Kasper König, Frankfurt am Main, 2000

Self portrait as... Home Abroad, galerie ak, Frankfurt am Main, 2000

HAMPKS Galerie Thomas Rehbein, Cologne, 1998

Did she jump...? London Institute, Chelsea College, 1997

De(zentral)

Neue Kunstverein Geißen 2006

14 sculpey figures on 8 plinths. Figures ca. 18cm h





Der Esel ist tot

Heimspiel, Frankfurt am Main, 2006

DER ESEL IST TOT

HEATHER ALLEN & JULIA OSCHATZ
2006

VIDEO INSTALLATION



Der Esel ist tot

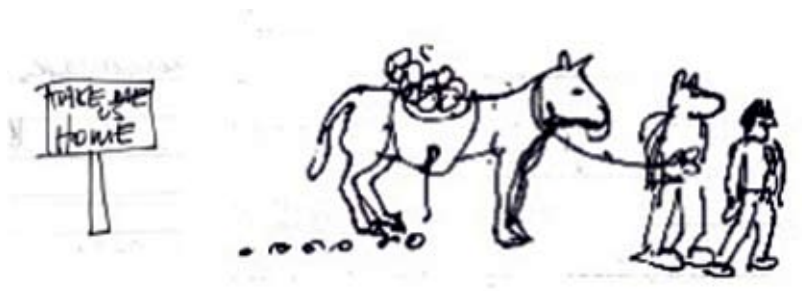
In collaboration with Julia Oschatz

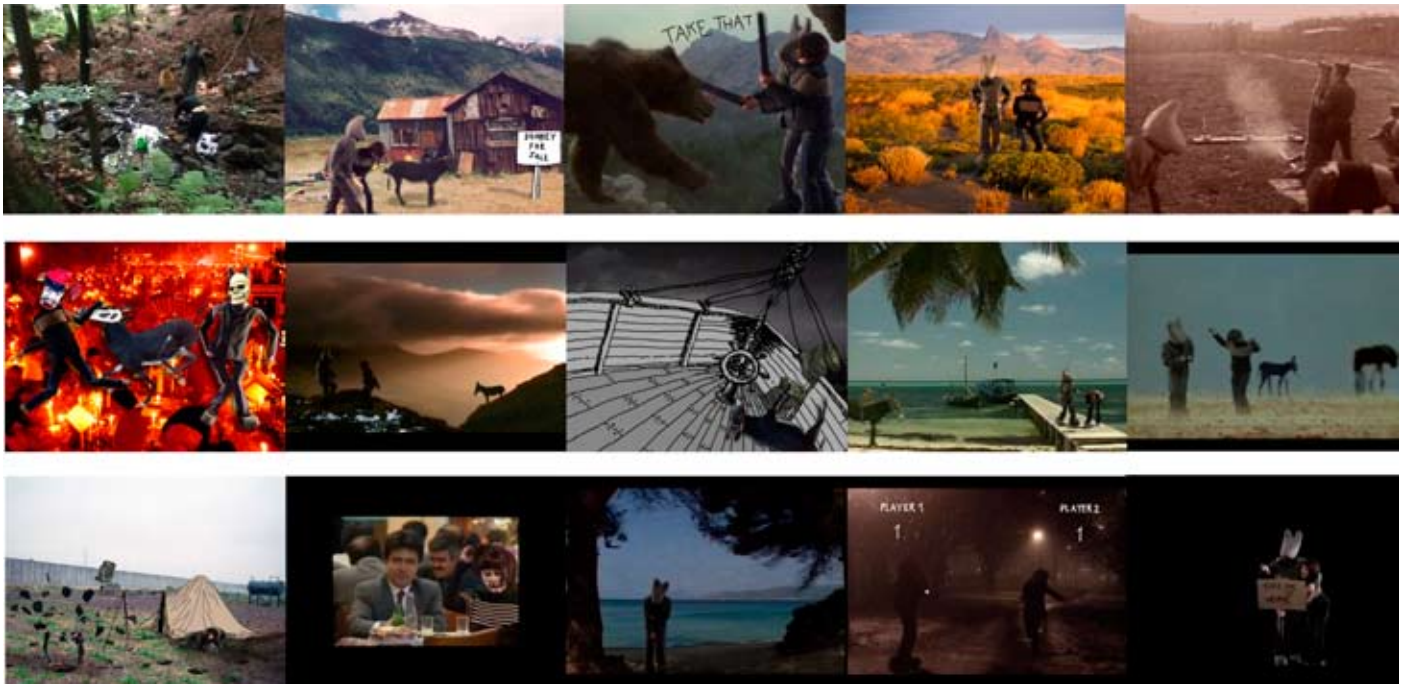
Our first collaboration was a photo series produced in February 2004, in which our stand-ins met themselves and others. Through the general theme of travel and these photos of a fictive journey through Bayern, 'What we did on our Holidays', an idea developed for a longer journey. Our goal arose through the fact that the only song we could play on the banjo and accordion was 'Cripple Creek', ... and so we travelled to the gold-mining town of Cripple Creek, Colorado in the hope of finding our fortune. This work was produced in 2004 as a trailer to our fuller and more ambitious work, 'Der Esel ist tot'.

In Cripple Creek we found over 100 kg gold, and intended to use it on our way home to fulfill all our dreams, but it all turns out differently...



First, we buy a donkey (Denis) and then our journey begins. We travel through many places and cities, and have many different experiences; we encounter wild animals, fall in love with a cowboy, buy a boat, lose our money, Denis, and then each other in a war. We travel alone, searching, and eventually find each other again, tramping through the streets of Budapest. Finally, we hitch-hike together back to Frankfurt...





Der Esel ist tot 24' film / animation
'Cowboy's sweetheart' excerpt on <http://www.heatherallen.net/HTML/HOLDERS/vidholder.html>





'Der Esel ist tot', installation views and opening performance

Where is she and who did the work? 2006

47 sculpey figures on wooden plinths



Where is she, and who did the work?

The exhibition entitled, 'Where is she, and who did the work?' from Heather Allen, is organised in two parts and presented in two rooms in Galerie Perpetuel.

In the main room is a floor installation consisting of 47 identical white plinths, on which 47 differently modelled figures are to be seen.

For this exhibition the artist sought out 47 people and gave them a packet containing work materials; silver foil, wire, a sufficient amount of Sculpey – a soft modelling material – a sheet of directions with a photo of a standing woman, clothed in blue jogging trousers and black T-shirt. All participants then had the task, taking the photo as their pattern, to produce their own figure.

In the back room of the gallery Heather Allen shows video films, on four monitors, from the years 2005 – 2006. The first film, *At Home with Freud*, was made in the London study of Sigmund Freud. There, Heather Allen arranged her 18cm high figures in varied scenarios; sitting, laying on the exceedingly male writing stool, casually standing around among the small-format figurines in the analyst's antique collection. Heather Allen's figures also wear blue jogging trousers and black T-shirt. At this should be clear to the viewer that it's about miniature editions of Heather Allen's person. The second film, *What didn't happen to me in Berlin*, shows again multiple Heather Allens in different dangerous and grotesque everyday situations. In films three, *Ciao Bella*, and four, *Backslap*, we see the real person of the artist singing, dancing and playing backgammon.

Heather Allen's project references the question of authorship. The artist combines this question in a free, playful and humorous way with another question, that of individual identity. The 'model' for the 47 sculptures was no actual living person, but a computer generated image of the artist. All project participants were invited to work with a pre-altered identity of the artist. In the videos we also see again an already altered identity, here as miniature sculptures and as an apparently real film personality. In both rooms of the gallery we come across traces of the artist's person in clothed, estranged and constructed forms, and consequently to the very concrete question in the exhibition's title; 'Where is she...?'

Those who are familiar with Heather Allen's work know that her individually hand-modelled figures are versions of the idea of an 'Alter Ego'. Over the course of time a roomful of miniature naked men and women has steadily grown from the initial army of clothed figures. These function as a re-presentation of the actual body, the artist's person, and also as substitutes for a 'fictional body'. This 'fictional body' is a projection screen for the many-layered questions of our complex social identity. Exactly this nakedness of the figures makes the question of one's own identity particularly clear, and stands in stark contrast to a flood of social definitions, such as fashion, beauty, biotechnology, health, eternal youth and boundless dynamism.

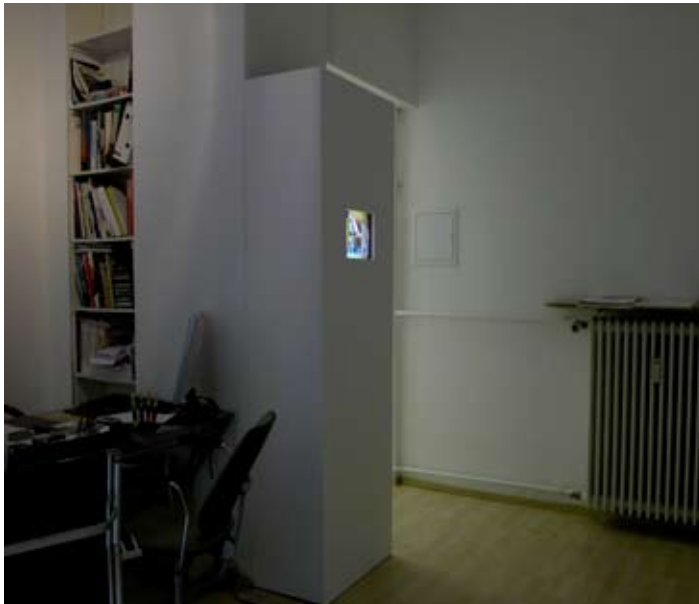
Whether the 47 figures on their plinths will ponder these questions, it's hard to say. What is certain, however, is that all these figures share the same dress code.

Mara Mandel





At Home with Freud: 10 short stories, 4m 18s
What didn't happen to me in Berlin..., 8m 56s
Ciao Bella, 3m 01s



Backslap 3m 41s

Artist's Residency Programme

Galerie Herman & Wagner, Berlin 2005




Shooting Stars video installation

Inspired by the hundreds of shooting stars seen from a rooftop in Datça (Turkey), and the impossibility of formulating my wishes fast enough, I invited visitors to draw up their own wishlist in preparation for a special night sky 'screening'. At their own leisure they could decide which star should carry which wish, and only they know if their wishes were fulfilled.

One of my alter egos was already positioned at the top of a tree for a better view of her wishes.



SHOOTING STARS
WISH LIST



1. Sicherheit
2. langfristige lange Beziehungen ohne Stress
3. finanzieller Wohlstand (dauerhaft)
4. großen Wohnkeller
5. Reisen
6. wieder meine alte Liebe haben
7. Keine Krankheiten
8. mit meiner alten Liebe zusammenleben
9. Erfolg als Künstlerin (dauerhaft)
10. Wenn ich sterben muß, dann an Altersschwäche, ganz plötzlich und glücklich über meine Arbeit gebeugt.

NAME (if you want to):

ARP - video works

What didn't happen to me in Berlin: 2005 - 4'02" open-ended series video / animation stills



On the road again



Dog's dinner



30" heatwave



Hot shower

At Home with Freud, 10 short stories 2006 4'18" animation stills



Self-portrait figures photographed on the couch, stool and desk of Sigmund Freud

Backslap 2005 3' 41"

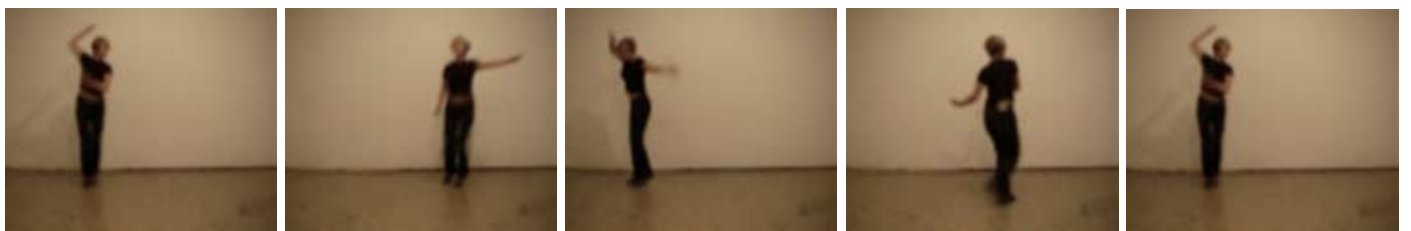


A brutal game of backgammon: if he wins, one of my figures (me) gets squashed, if I win, he gets an egg smashed on his head...



installation view

Ciao Bella 2005 3'



I'm dancing alone in the studio, humming and occasionally singing the words to Bella Ciao.



installation view



Foreground: House #3, foamboard, balsawood 2001
Background: Woods, lambda print, 2005



Ain't she sweet..? video, 2003
Skirt video, 2002
Skirt, latex, 2001



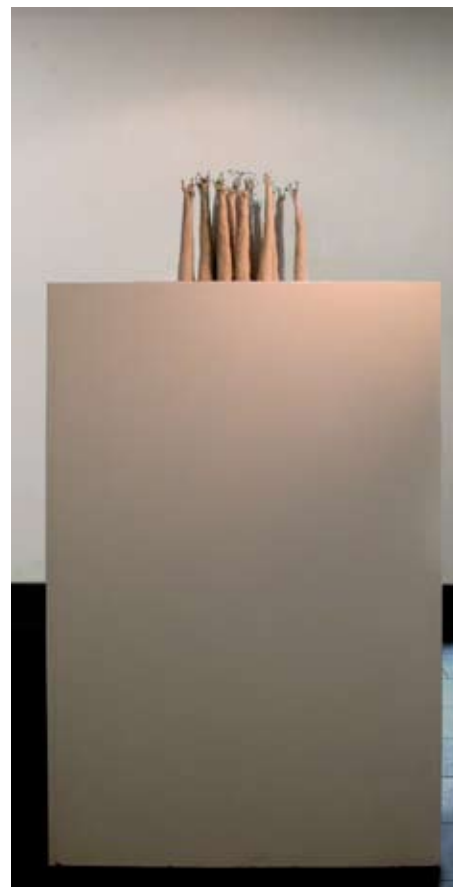
Hirtenhaus / Adam, Eve and God / Garden, lamdaprints, 2005



Foreground: The House at Egg Stream, video, 2005
 Background: Hirtenhaus: kitchen / living room / bedroom, lamdaprints, 2005

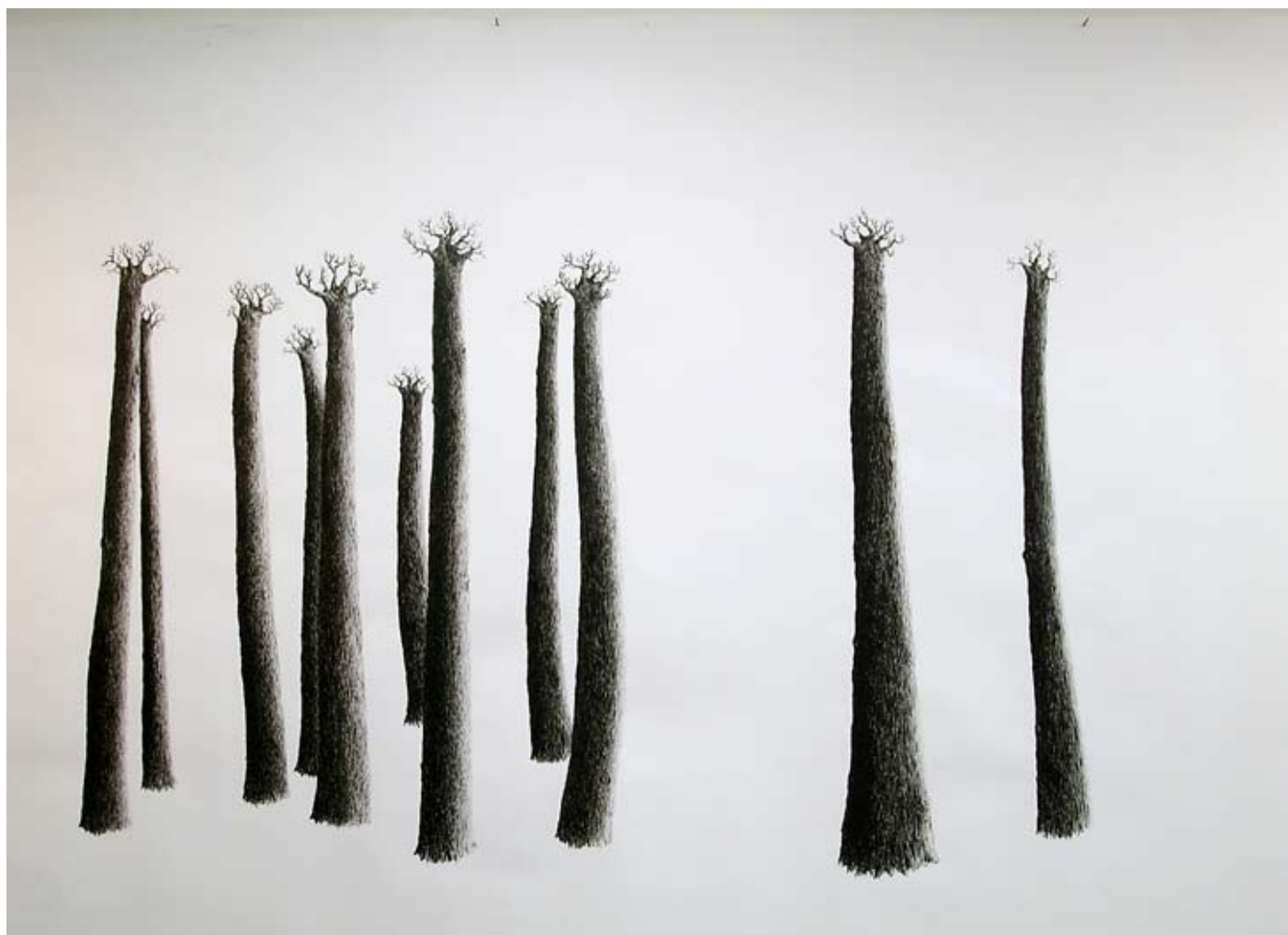


Foreground: 34 Figures, Sculpey, 2004-5 each ca. 18 cm h, on plinth 100 x 200 x 200 cm
 Background: Tree Drawing # 22 2005 150 x 300 cm



Wood 2005
unfired clay / model greenery ca 30cm h

below:
Tree Drawing #22 2004 ink on paper
150 x 300 cm 2005





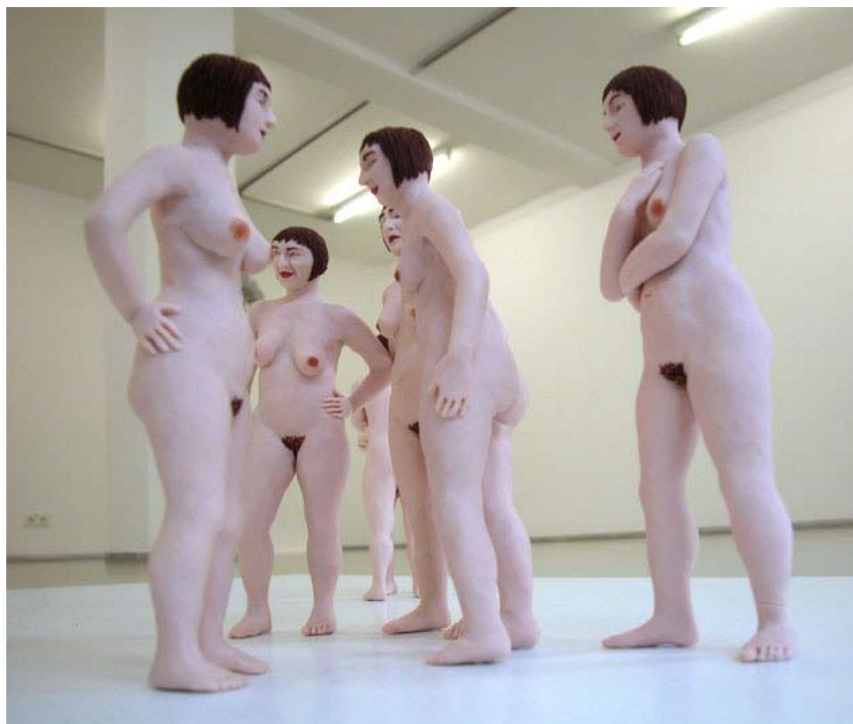
Tree Drawing #18 2004
ink on paper 200 x 150 cm

below:
The Real Life of Trees 2005
video loop 4'



Float

Forum 1822, Frankfurt/ am Main
sculpey figures, each ca. 18 ccm h / tree drawings / video animation



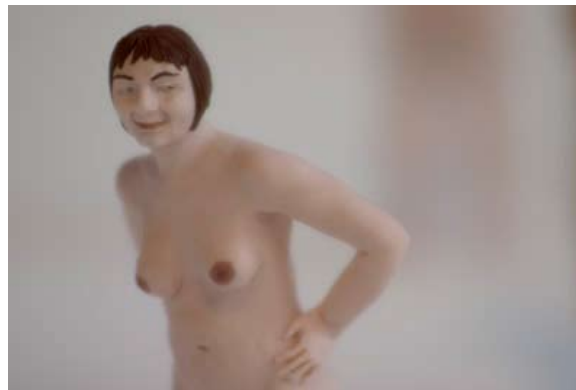


L'operazione chirurgica' video animation

9. Kleinplastik Triennale

Alter Kleter, Fellbach, 2004

38 sculpey figures, ea c. 18 cm h





The House at Egg Stream

Heimspiel, Frankfurt am Main, 2004
video installation



The House at Egg Stream plays continuously on the television in a room installed in Heimspiel Gallery.



A woman lives alone in a house at the edge of the woods...

Short stories

Accenture, Campus Kronberg, 2003
100 sculpey figures in 25 groups, permanent installation



Amt

Amt für Wissenschaft und Kunst, Frankfurt am Main, 2002
18 sculpey figures on shelves



Raus!

OP31, Frankfurt am Main, 2002



Basement

Sour Cherry Soup, Mafuji Gallery, London, 2001



The contents of my cellar at home were arranged in an equivalent floorspace in the gallery, and inhabited by 65 sculpey figures.



Sockel

Galerie Simon Spiekermann, Düsseldorf, 2001
94 sculpey figures



Dream on...

Wohnraum Kasper König, Frankfurt am Main, 2000
lambdaprints, latex skirt



Self portrait as...

Home Abroad, galerie ak, Frankfurt am Main, 2000
lambdaprints on mdf, ea. 60 x 60 cm



The 'self-portrait as...' series of photographs was taken whilst wearing latex masks cast from people of different nationalities living in the same city (Frankfurt). They developed from the experience of being a stranger living in a country other than my own, unable to communicate through language and subject to the frustrations, doubts and anger, as well as the excitement that such a situation provokes.

During this period I met these people, all but one also 'outsiders', who had somehow managed to connect with this city and culture. Watching them might give me clues about my way in - what if I became like them...



... a Greek



... a Swiss



... a German



... a Chilean



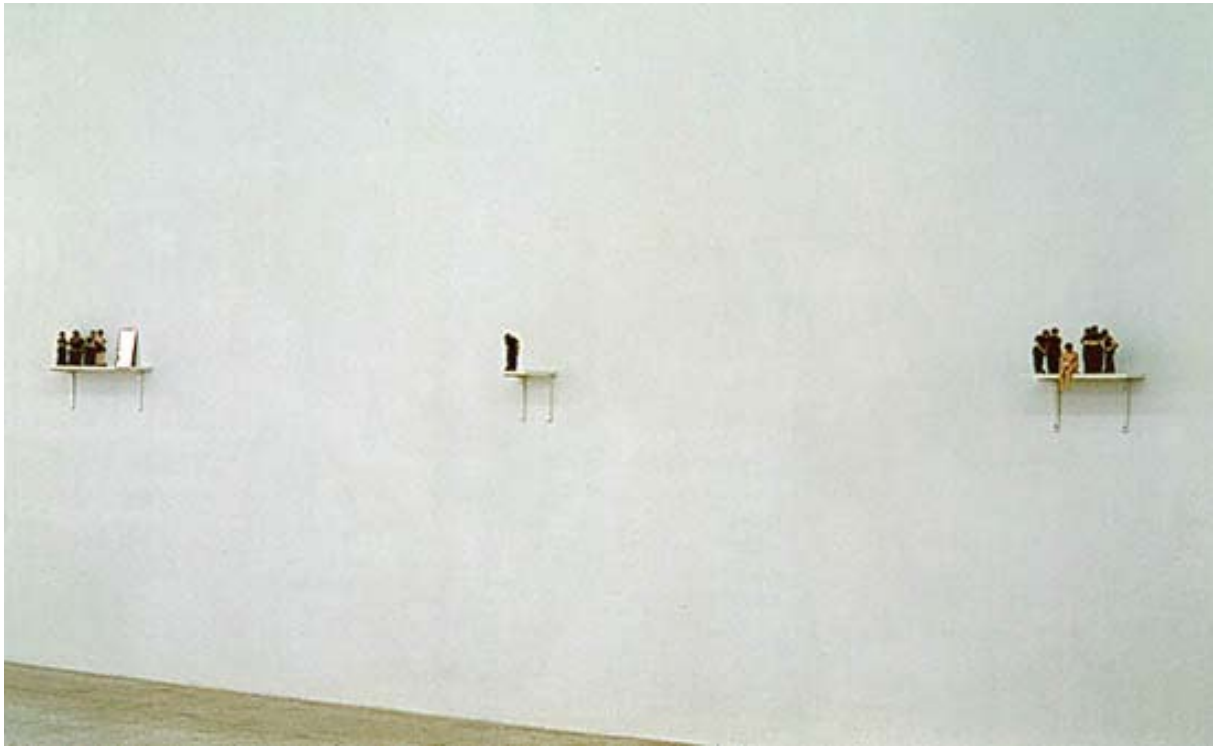
... an American



... an Austrian

HAMPKS

Galerie Thomas Rehbein, Cologne, 1998





Did she jump...?

London Institute, Chelsea College, 1997
video installation, lambdaprints, plasticine figures, objects





