

# **selected works**

# **2017–2024**

**Moritz Haase**

## Grids (after Heller)

The video work takes its starting point from the color grids in Eva Heller's book *The Psychology of Colour*, which connects specific hues to emotions and character traits. It begins with grids following this logic. As the video progresses, they start to dissolve: colors detach from their assigned meanings, overlap, flicker, and fall apart. These distortions of the original color codes are accompanied by a modular soundscape. Using analog synthesizers, the sound traces the color moods – humming, vibrating, pushing forward, pulling back.

Grids (after Heller), 2024  
Video, 04:52 min

collaboration with Kyrylo Shum

<https://vimeo.com/1070848572>



## Figment, 2024

*Figment* was created in winter 2024 as part of a student collaboration between Berlin University of the Arts and KW Institute for Contemporary Art.

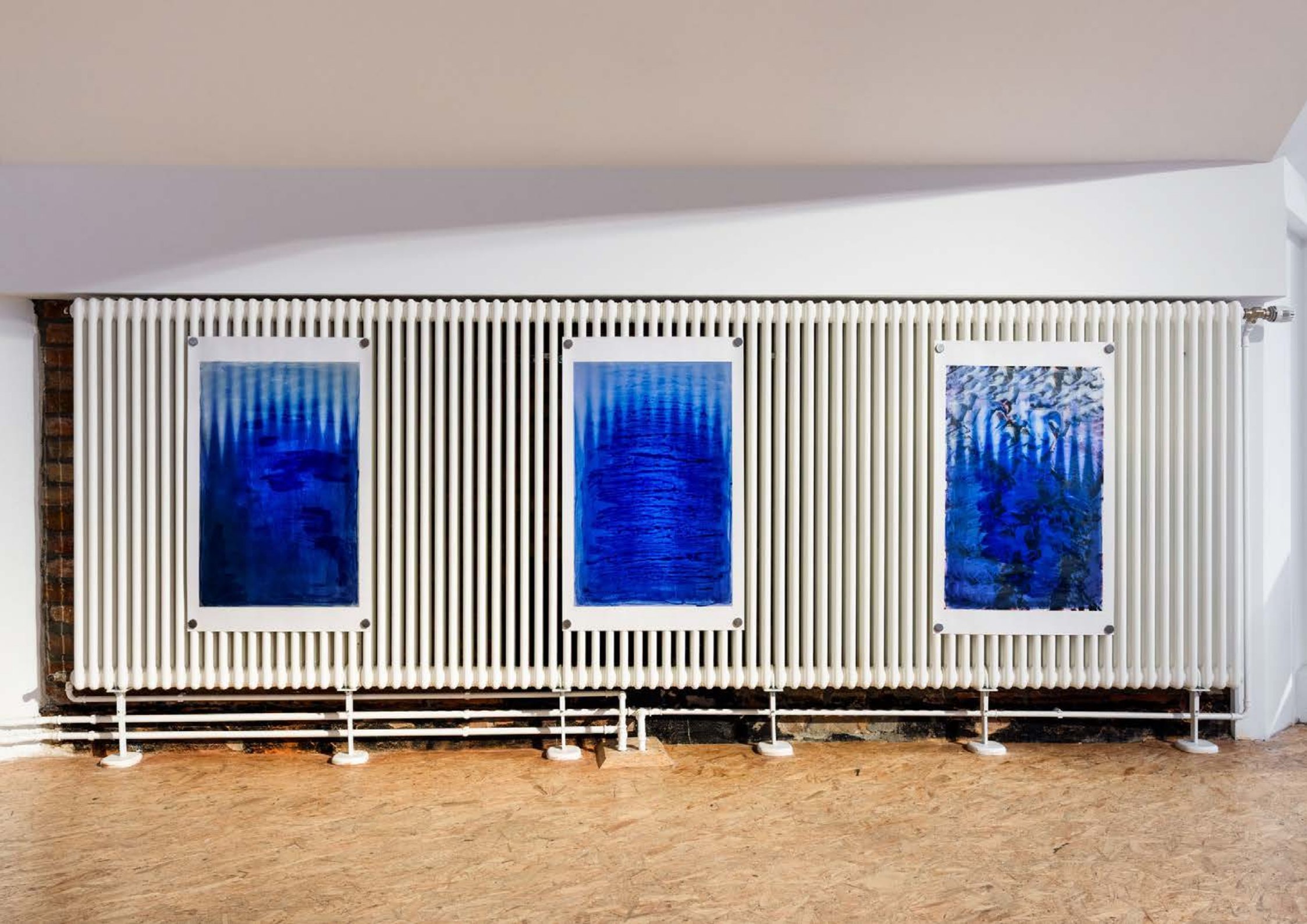
It was conceived in collaboration with the author Pawel Jankiewicz and is based on an exploration of the fragility of cultural memory processes, in which visibility and repression are closely intertwined. The installation consists of three C-prints depicting digitally manipulated clay figures. These figures were first modelled, photographed, and subsequently transformed. The images are coated with thermochromic ink that changes colour at 24°C, gradually revealing the underlying motif. An accompanying text by Pawel Jankiewicz adds a literary layer of reflection to the work.

Figment I – III, 2024  
Thermochromic ink on C-Print,  
magnets, 57 × 90 cm

collaboration with Pawel Jankiewicz

shown at *Napping in Density*, KW Institute for Contemporary Art

<https://www.kw-berlin.de/napping-in-density/>







*Theses on the radiator*

Pawel Jankiewicz

1. There's a blossom. The fact of the blossom alone should perplex us. We pause.
2. The blooming of the field comes from in-between. Inquiry is prompted by the glow, hence the tilt – which makes sense, into which we fall.
3. Amid dust's repose and metal musculature – eye. Heedful, it skims the negative space. Scouts, and perhaps cries.
4. The ribs of the radiator repeat, in precise yet undisclosed a way, the structure of the place. Which is a staircase. Staircase is a place where the event of light happens. Bountiful, unsparing – here, shadows remain intact. Here, shadows remain intact, in silence. The rhythm's there, but it co-heres: beforenoon, dusk, break of dawn.
5. Heat is a very special time.
6. Roccoco humour takes shape and veers off into the faint again. Feri Báder, a metaphysical detective from Budapest – he pointed it out first: Roccoco figuration has the capacity for an abstraction which wouldn't be barbarian (like all abstraction hitherto). However, we advise to proceed with caution. For – who is ready to take this step? To come near the goosebump of the God(ess)?
7. Far from abysmal, the depth is shallow, where the stir occurs. Radiator's action is rendered meaningful – rigorously: through a meaningless process. Where the object integrates. Where the object integrates it. Hence, the radiation is given a touch.
8. A touch is always a resistance. The will flowers in a silent song, in the rippling on the surface. Thus, shoal's a memory.
9. Here, the eye admires Sun.
10. The occurrence of a path, leading to this place, needs to be grasped in relation to the feel of now and to one's own emotional bearings. Staircase is more a time than a place.
11. They should stand by one another without an exposition, for a while:

abyssal surface

expanded field

shallow depth

## Crackle 1,2 @ Treize, Paris

*“Imagine yourself in a noisy environment. To cancel out the sound, you put in earplugs or headphones with music playing on them. Now try to translate the sounds that were just cancelled out into some sort of visual representation.”*



Harmony in Monochrome, 2023  
Cardboard Box, light bulb, clam, perfume,  
8 baryta prints à 30 × 40 cm,  
Sound 10:10min

<https://soundcloud.com/tinytuzz/broke-1>

collaboration with Class of Josephine Pryde

Treize, Paris / Joyfully Waiting  
<https://joyfully-waiting.ch/joyfully-waiting-13>

For an exhibition in April 2023, we brought 13 speakers to Paris. Each of the speakers was driven by a different amplifier - so that sometimes one would play alone, sometimes multiple ones would play in sync. They played a collection of sound pieces made by 25 artists. Sometimes reactive, sometimes jumping from one side of the room to the other the sound was distributed throughout a space by the name of Treize.





## Screen Mnemonic, In Stills

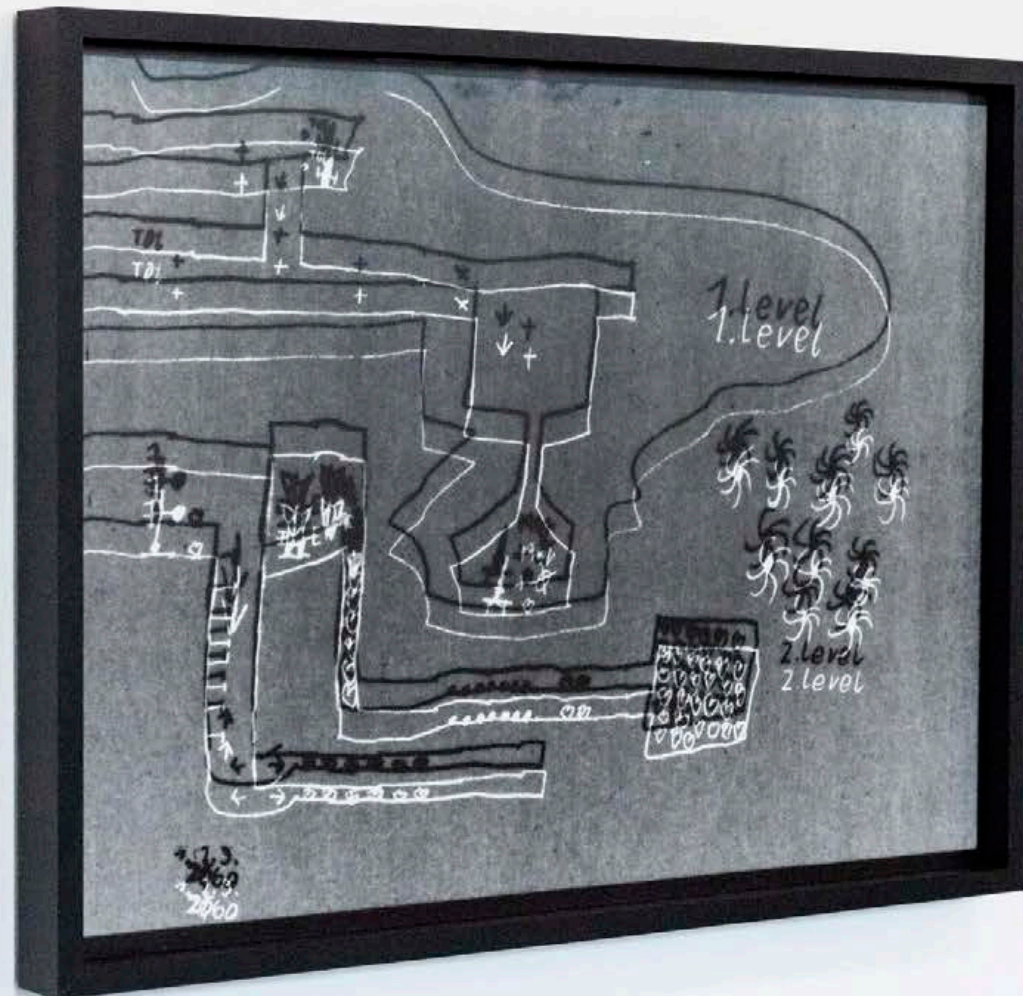
The group exhibition *Hyperstition* at Museum für Fotografie explored fictions that become reality through feedback effects. In the series *In Stills* (2023) and *Screen Mnemonic* (2023), drawings and iPhone photographs are condensed in the darkroom into contact prints on which the original images cast shadows. An accompanying text in the form of a dream sequence adds an associative layer to the works.

Screen Mnemonic, 2023  
Framed silver gelatine print,  
30 × 40 cm

In Stills, 2023  
10 framed silver gelatine prints,  
each 24 × 30 cm

part of the exhibition *Hyperstition*  
@ Museum für Fotografie

curated by Marlena von Wedel  
<https://www.smb.museum/ausstellungen/detail/seen-by-19/>







C. was dreaming:

Night shrouded the room in darkness. He lay on the bed, eyes closed. Suddenly, an image flashed before him. He saw a dining table filled with food and drink.

A flickering light cast shadows onto the chairs around the table, so it appeared children were sitting there with him. Something must have been obstructing the light in certain places, but C. could only recognise the resulting shadows.

He felt an uncanny fear rising up within him, which he knew he couldn't suppress any longer. Aware of this, he thought about asking the shadows who they were and what they wanted. Yet he knew he could not expect any answer.

The scene was struck by a blizzard and C. was lifted up and thrown from the table. When he opened his eyes, everything around him was white, like a blank canvas.

The shadows were also gone. Blinded by the light, he strained his eyes as he looked down at a map he held in his hand. It was completely illegible but he somehow knew this piece of paper could show him the way. He wondered why he felt this ...

C. awoke uneasy and drenched in sweat:

He spent the day in his room silently pondering the dream, which he had immediately written down so as not to forget it. Yet it seemed his words could not adequately capture the fleeting images.

As night descended, he feverishly tried to make sense of his memories. What did the map mean? Was the scene at the table an image or a reflection? Why did the dream seem so significant to him?

Despite the vivid imagery, it had all seemed so real ...

The questions occupied him until he succumbed to a dark yet restless sleep.

When he woke up the next morning, he knew he had dreamt something but he could not remember any details.

Like another of his illegible notes, he left the writings of the previous day on the table and left the room.

## Moritz Haase vs. Moritz Haase

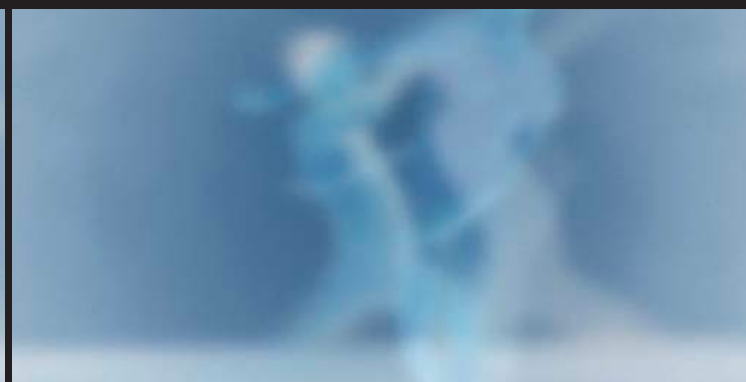
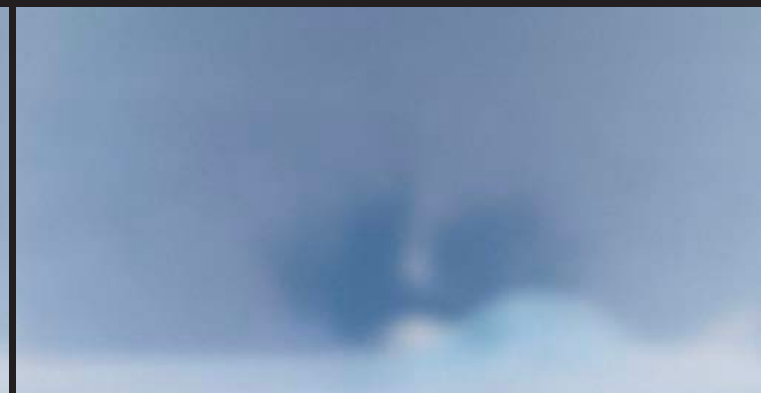
The video was created in collaboration with trapeze artist Moritz Haase, who was invited to participate in the project via Instagram. It consists of studio recordings of the trapeze artist and video material filmed by visual artist Moritz Haase.

The video begins with a scene in which the visual artist jumps into a lake. The water surface serves as a projection screen for the moving silhouettes of the trapeze artist's body. These body images gradually shift into a rigid, stony form. The soundtrack is based on two repeating synthesizer chords, processed with echo, delay, phaser, and cutoff frequency modulation.

Moritz Haase vs. Moritz Haase, 2023  
Video, 4:17 min.

collaboration with Moritz Haase

<https://vimeo.com/1070850652>



## May your journey always lead you home

*May our Journey Always Lead You Home* is an installation of four translucent panels showing photographs of rearview mirrors with talismans attached. The reflections were staged by projecting film scenes of a night taxi ride and one scene from the film *Taipei Story*.

The rearview mirrors refer to the exhibition's venue, a former casino on Berlin's Alexanderplatz, whose wall paintings depict luxury cars as images of the desires that might be won. An excerpt from a dialogue in Edward Yang's *Taipei Story* (1985) can be read alongside the images.

May our Journey Always Lead You Home, 2023  
Backlit foil on acrylic glass, MDF, LED-strips

collaboration with Jonas Kuck





He runs and yells but the taxi won't stop.

— Does it remind you of how I used to get into fights in college? I did it to stand up for myself. Maybe out of a sense for justice.

— I have your title deeds, so it's not like you'll get away.

— He knows nothing about business. He's always taking advantage of people and complaining about his bad luck. He's ruined our plans, and you helped.

— Chin. Come on.

— I've been driving for two days without sleep. I need the money so I gotta keep driving.

— What else can I do but drive a cab?

— Don't wear yourself out driving.

— I want nothing but your time.

— If I hit a bull's-eye, you stay another half hour.

— If you hit a bull's-eye, you can leave right now.

— Okay.

He hasn't made a final decision. He hasn't worked it all out.

(from: Taipeh Story, 1985)

## Friedrichstraße

The work combines footage of a tarpaulin at the S-Bahn station Friedrichstraße in Berlin, which constantly rises and falls, with a sound collage of field recordings, including choral singing, the call of an ox, and the chirping of crickets from the Demmin Forest.







## Umrisse

The exhibition *Umrisse* presents photographs, photograms and scans that trace inherited narratives through the material of a personal archive. Drawing on Freud's concept of the mystic writing pad, traces of earlier layers become visible while new interventions overlay the image surface. Some photographs remain unchanged, others are fragmented or abstracted – resulting in varying degrees of legibility. Repression and overwriting unfold as artistic principles, rendering the layered process of remembering perceptible.

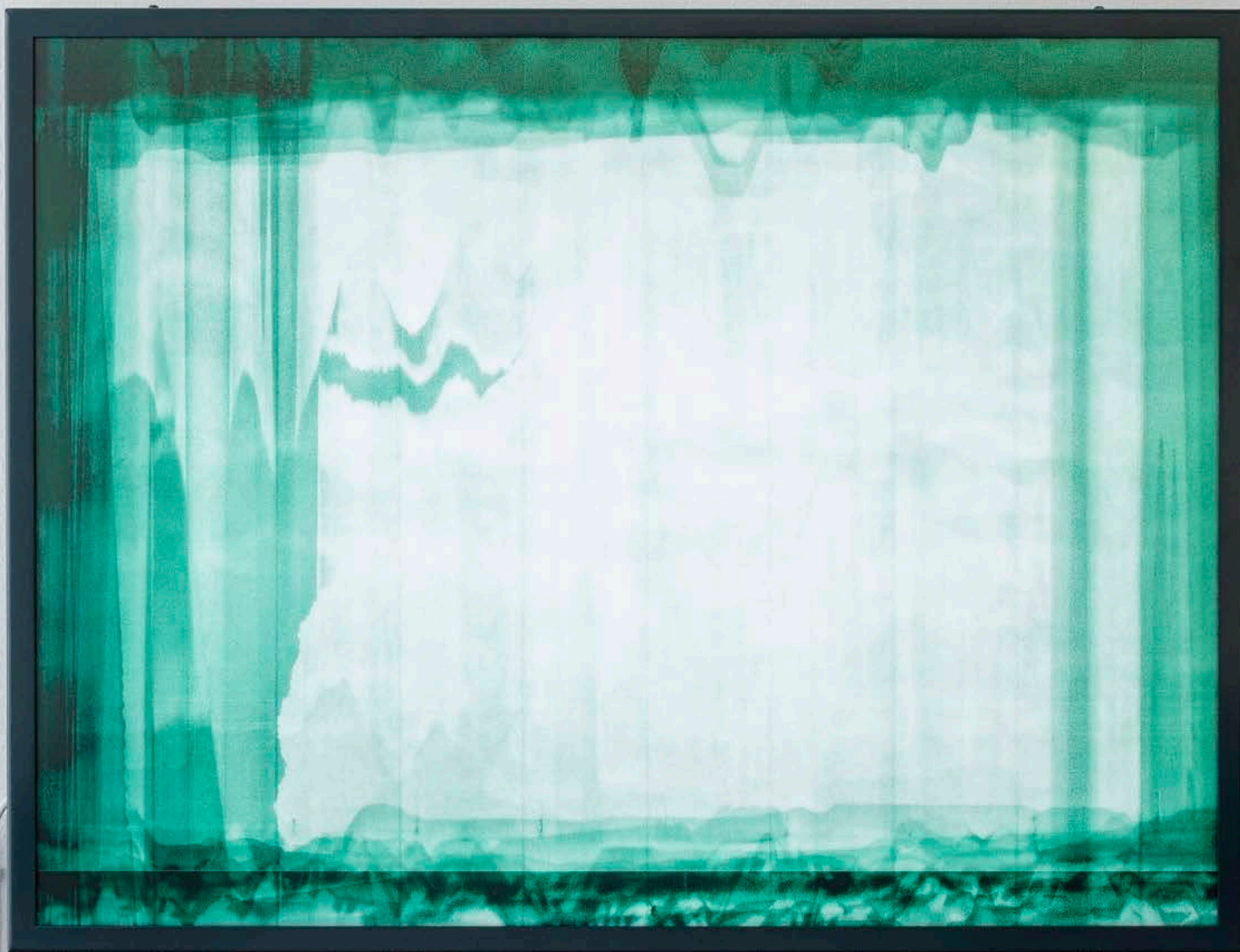
Installation view Galerie im Tempelhof Museum/  
Haus am Kleistpark, 2022

Episoden, 2022  
Light box, UV-Print, 60 × 80 cm

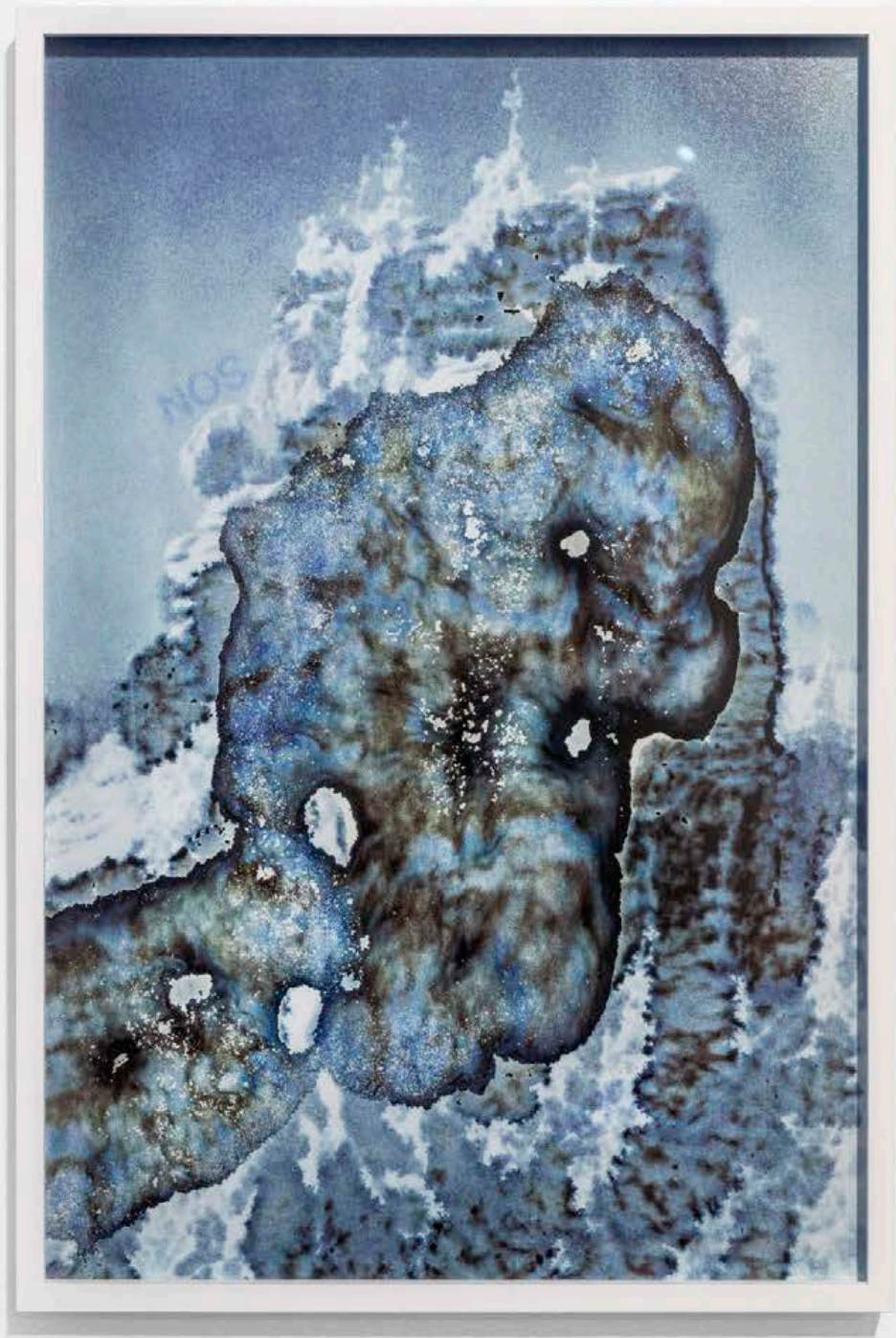
Unruhezustand, 2022  
Framed C-Print, 40 × 60 cm

curated by Julia Kochanek









## One On One

The exhibition *One On One* is an inquiry into the representation of animals within the field of language, gaze, and image. The works are based on digitized toy animals and photographs taken at the Berlin Zoo. They analyze the symbolic encoding of animal bodies. Referring to John Berger's *Why Look at Animals?*, the animal is understood as a bearer of double semantics: presumed familiarity and fundamental otherness. The exhibition also refers to colonial epistemologies and the role of visual media in the construction of the Other.

Intallation views *One One One*  
Projektraum 145, 2021

Grasping, 2021  
Framed C-Print, 40 × 60cm

Baboon, 2021  
Framed C-Print, 30 x40cm

Heritage I, 100 × 150 cm, 2021  
Heritage II, 100 × 300 cm, 2021  
C-Prints mounted on acrylic glass

collaboration with Frank Jimin Hopp







They are playing a game. They are playing at not playing a game.  
If I show them I see they are, I shall break the rules and they will  
punish me.

I must play their game, of not seeing I see the game.  
They are not having fun.  
I can't have fun if they don't.  
If I get them to have fun, then I can have fun with them.  
Getting them to have fun, is not fun. It is hard work.

R.D. Laing, *Knots*

## Y

Project Y is based on a personal, spiritually motivated journey to Andalusia. Over a period of five years, the life of a Sufi community in Órgiva, a place of alternative culture, was documented and accompanied. In the photobook, photographs from Berlin and Naples are confronted with those from Spain, opening the space to a broader thematic field of the search for spiritual belonging, identity, and meaning.

Embedded in the atmosphere of unusual social microcosms, the project addresses the tensions between disorientation, community, and spiritual longing.







Moritz Hasse

since 2018 Fine Arts UdK, Class of Josephine Pryde / Contemporary Art and Photography

2014 – 2017 Fotodesign Lette Verein, Berlin

born 1994 in Berlin

## Exhibitions

### 2024

Napping in Density, KW Institute for Contemporary Art

### 2023

1,2, Treize Paris

Hyperstition, Seen By #19, Museum für Fotografie

777, Casino Real

### 2022

Umriss, Galerie im Tempelhof Museum / Haus am Kleistpark  
(solo)

### 2021

One on One, Projektraum 145 (w Frank Jimin Hopp)

### 2020

Until further Notice, Villa Heike

### 2019

Modus Operandi/ Seen By #13, Museum für Fotografie

Boo Boo, Projektraum 145

Optimum 10, GlogauAir

Haunted, Das Gift

Les frontières sont floues, Kunstraum Potsdamer Straße

studis+, FLUXUS Museum Potsdam

### 2017

Erinnerungsorte / lieux de mémoire, Galerie Pavlov's Dog

hpht.space paper #1, Fahrbereitschaft Lichtenberg

Staatlich geprüft, final exhibition, Lette-Verein,

Studio 1 Kunstquartier Bethanien

You and the night, Raum fuer drastische Maßnahmen

### 2016

Glance vs. Gaze, Studio 1 Kunstquartier Bethanien

hpht.space exhibition #1, ReTramp Gallery

Horizonte, Alte Panzerhalle Zingst

Photographic centipede, Povvera Berlin