



HELEN KOHL

b. Germany. Lives in Oxford, UK.

Group Exhibitions

12th-18th May 2023	The Glass Tank, Oxford Brookes University	Metanoia BA Fine Art Degree Show 2023	'Untitled (Elements of the Intimacene)' (2023) Performative Objects (Porcelain, Water, Wool, Warmth)
November 2022	Oxford Brookes University	WiP	Liquid Bodies (2022) Performance Sculpture (Plaster, Smoothness, Silence, Shadow, and Sun)
May 2022	Oxford Brookes University	BA Fine Art Second Year	REVISIO - Seeing Again (2022) Installation (Recycled Glass, Bulleyes Glass, Resin, Plaster, Light)
March 2022	Oxford Brookes University	WiP	Untitled (Recycled Glass Cast II) (2022) Installation (Recycled Glass)
December 2021	Oxford Brookes University	BA Fine Art Second Year (2.1)	Relikte (2021) + Untitled (Glass Slides) (2021) Installation (Recycled Glass Casts and Slides)
October 2021	Oxford Brookes University	WiP	Melting Eternity (2021) Installation (Glass, Plaster, Silicone, Wax, Light)
May 2021	Oxford Brookes University	BA Fine Art First Year	Male Power War (2021) Installation

Education

October 2020 - May 2023	Oxford Brookes University (OBU) Oxford, UK	BA Fine Art First Class Honours
October 2015 - September 2020	Julius Maximilians University Würzburg, Germany	State Examination Primary School Education
October 2015 - January 2020	Julius Maximilians University Würzburg, Germany	BA Cultural Basic Skills



'Untitled (Elements of the *Intimacene*)'

2023

Porcelain, Water, Wool, Words, and Warmth

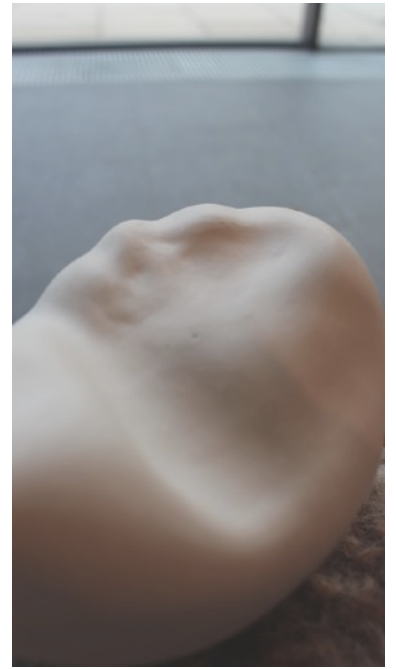
Glass Tank, Oxford

Metanoia Degree Show 2023



'Untitled (Elements of the *Intimacene*)'
2023

details; Porcelain, Water, Wool, Words, and Warmth
Glass Tank, Oxford



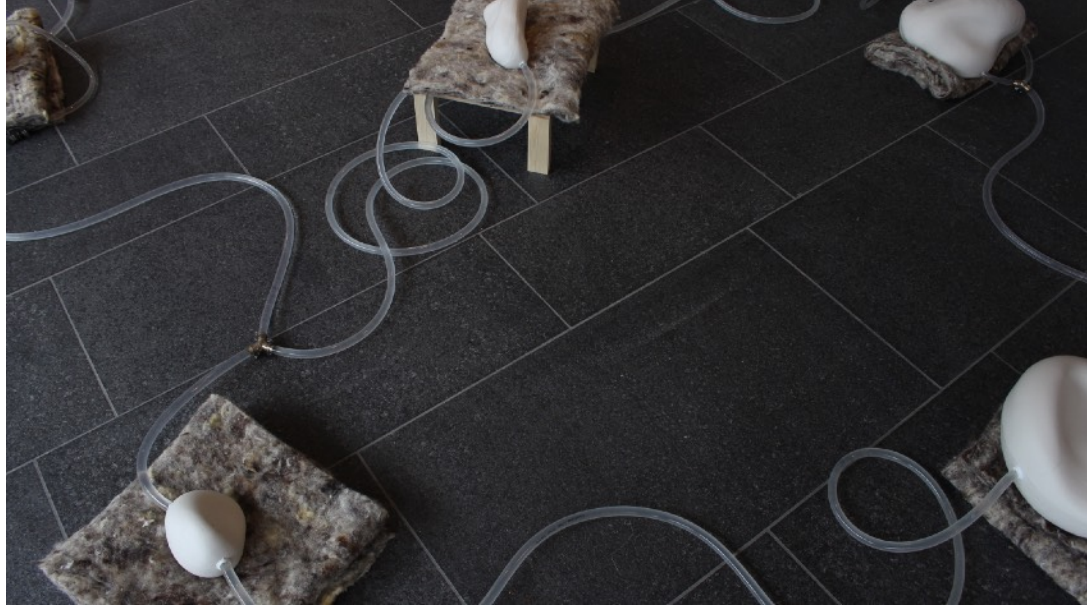
The *Intimacene* [Intimacy + Anthropocene]

The idea of the *Intimacene* originates from Donna Haraway's proposal for *Staying with the Trouble*. In troubled times, instead of retreating into nostalgia or relying on a better future, the feminist philosopher proposes a shift in perspective by accepting the complexity and uncertainty of the present moment. This idea is diffracted with Ursula Le Guin's concept of *The Carrier Bag Theory of Fiction* in which she disputes the idea that the spear was the earliest human tool, proposing instead that it was the receptacle: the sling, the shell, the gourd, leading later to the carrier bag. The *Intimacene* can be thought of as both a vessel and a moment, which inspires a way of being in the world that prioritises intimacy and tranquillity. A space that can cultivate a deeper sense of connection to the world around us, each other, and oneself, that conjures the kind of compassionate action necessary to create a more equitable future.



'Untitled (Elements of the *Intimacene*)'
2023

details; Porcelain, Water, Wool, Words, and Warmth
Glass Tank, Oxford



'Untitled (Elements of the *Intimacene*)'
2023

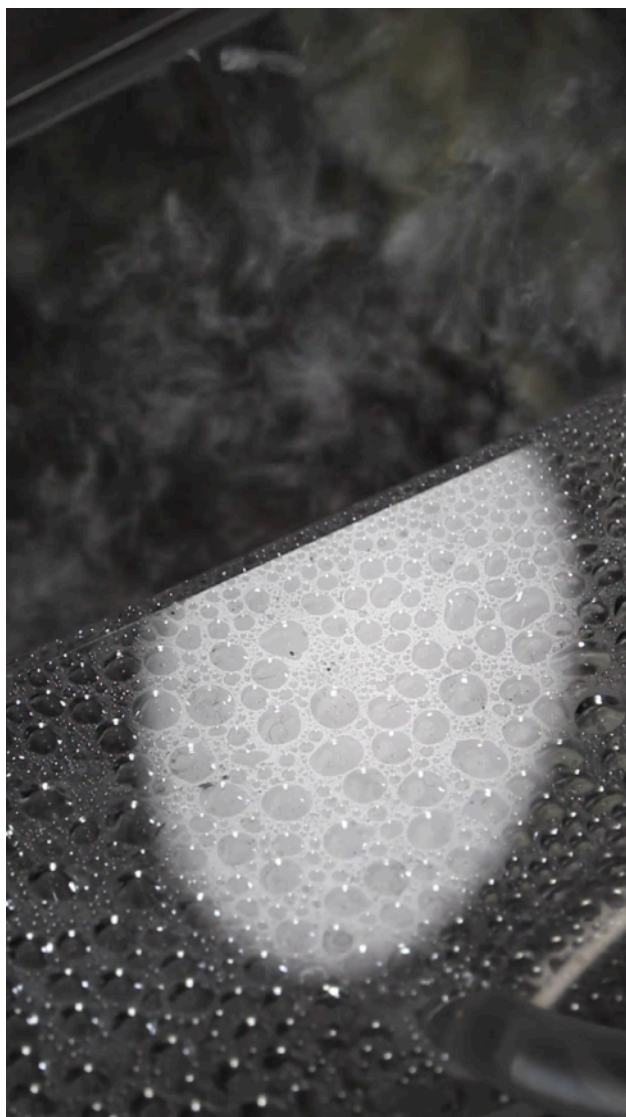
Porcelain, Water, Wool, Words, and Warmth
Glass Tank, Oxford



'Untitled (Elements of the *Intimacene*)'
2023

details; Porcelain, Water, Wool, Words, and Warmth
Glass Tank, Oxford





'Watching streams and watery movement,
Neutralisers of the blur of life; soft whispers flowing without notice,
Bringing with them new seasons of the tide.

~~Water~~ runs eternal circles.
Endless cycles towards ~~nothingness~~.

Tears of solitary recollection; rivers which divide the path.
Storms that clear the burning air, making room for silent dwelling.
Seasons bringing tides of mud for new beginnings.

~~Water~~ runs eternal circles.
Endless cycles towards ~~nothingness~~.

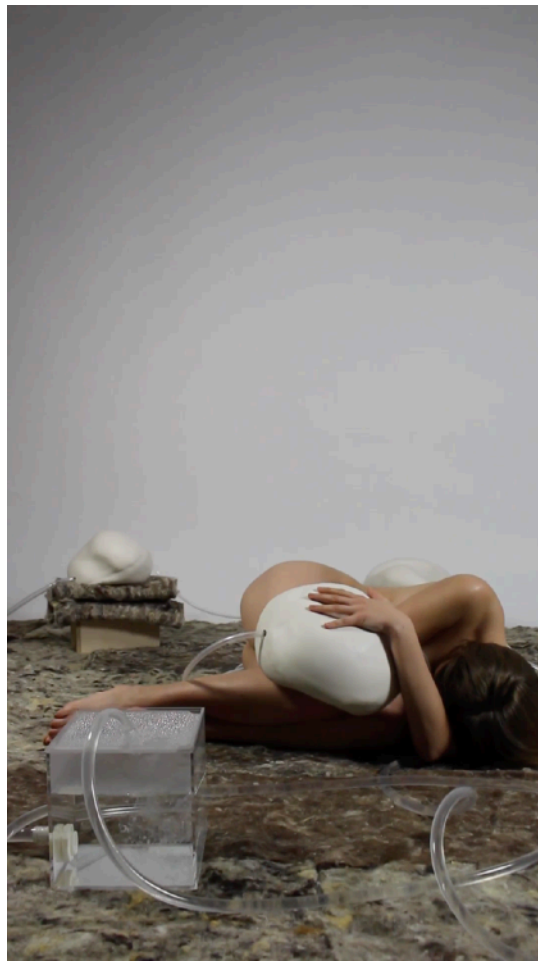
Aimless flow of watery movement, filling constant silent cycles.
Melting bodies into puddles, quieting my inner well.

~~Is our natural state a liquid one?'~~



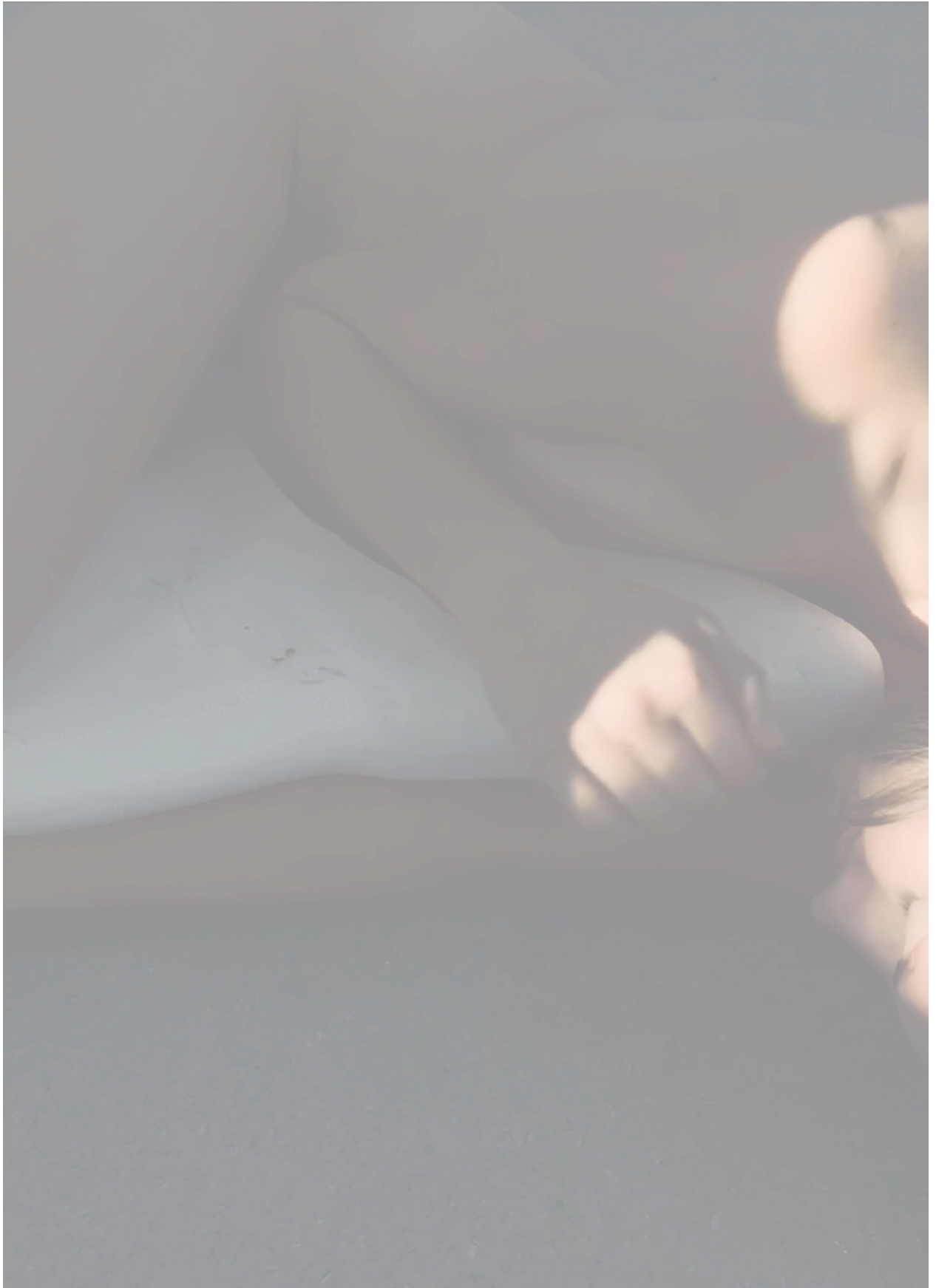
'Untitled (Elements of the *Intimacene*)'
2023

film stills; Porcelain, Water, Wool, Words, and Warmth
Glass Tank, Oxford



'Untitled (Elements of the *Intimacene*)'
2023

film stills; Porcelain, Water, Wool, Words, and Warmth
Glass Tank, Oxford



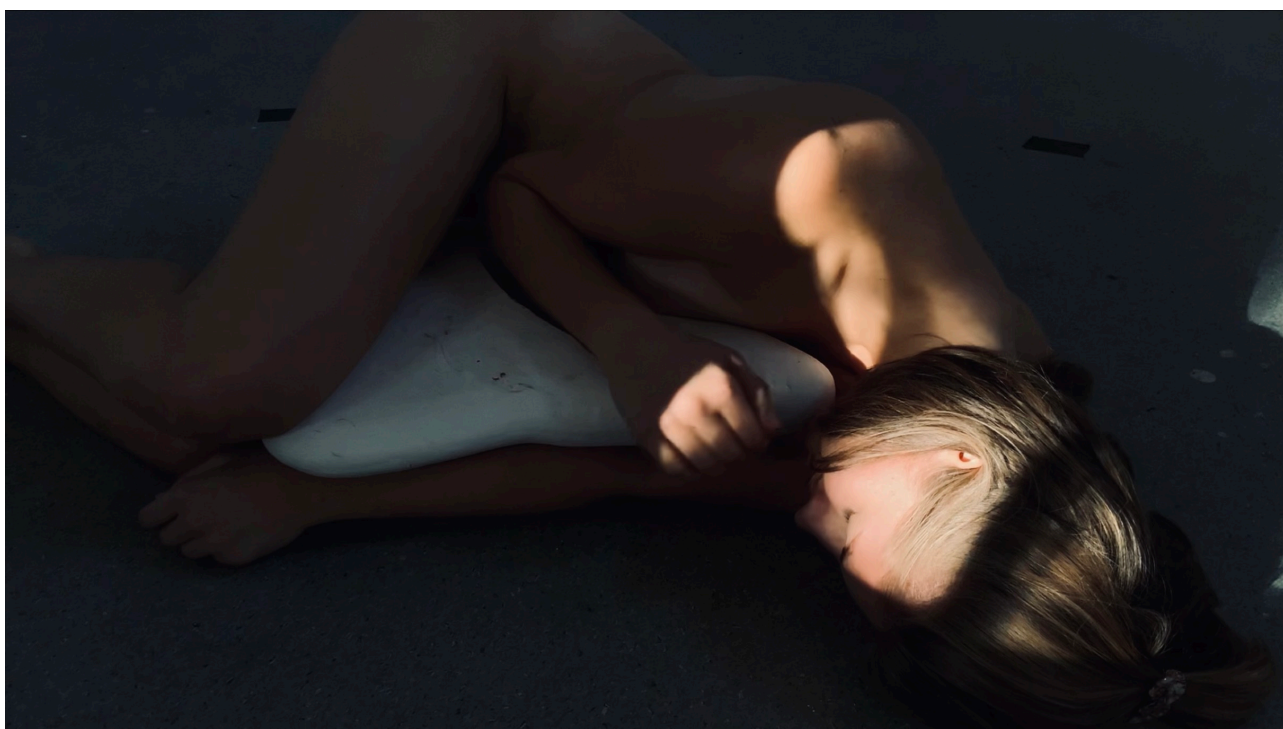
'Liquid Bodies'

2022

film still; Plaster, Smoothness, Silence, Shadow, and Sun

Oxford Brookes University

'WE ARE LIQUID BODIES IN SEAS OF SPACE,
EXPANDING AND DEFLATING,
BECOMING WHAT SURROUNDS US,
AND RETREATING FROM CROWDED SPACES INTO SHELLS,
THAT ARE ALMOST THE SIZE OF OUR FLESHLY BODIES.'





'REVISIO - Seeing Again'

2022

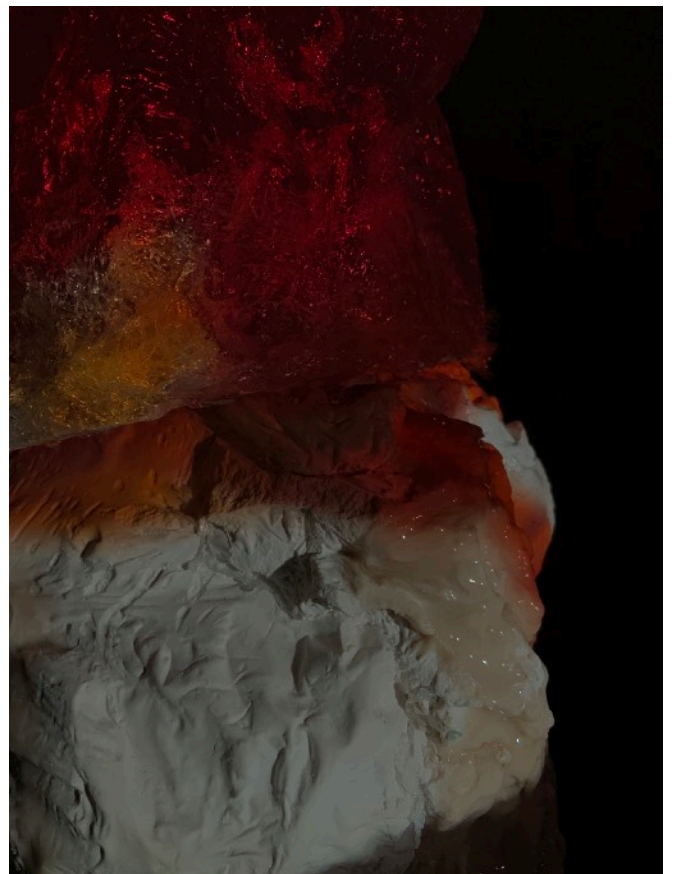
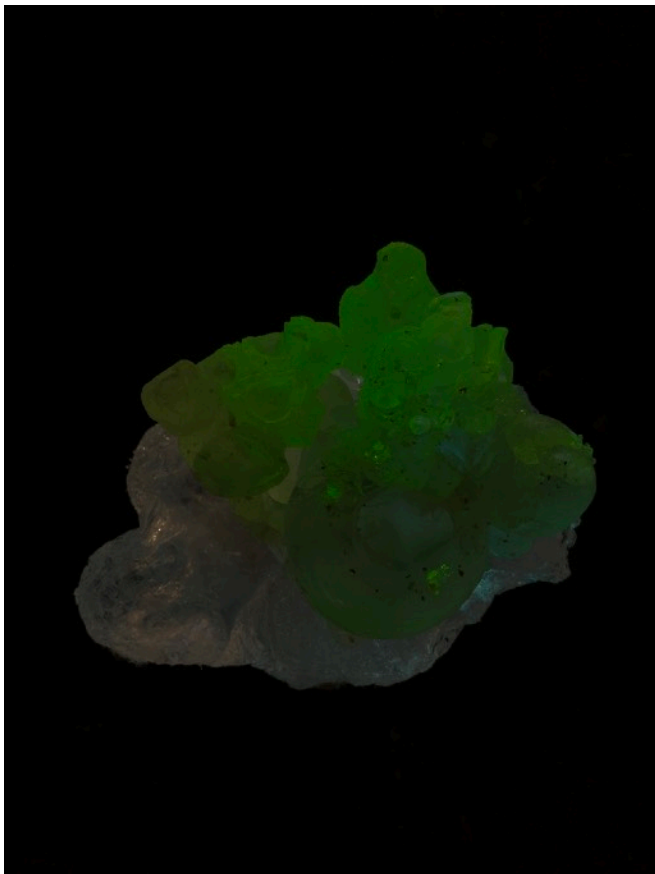
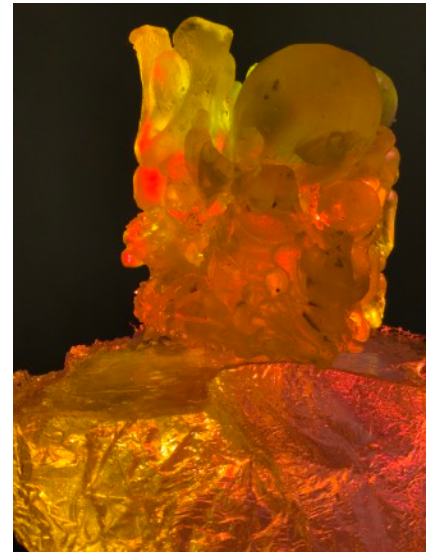
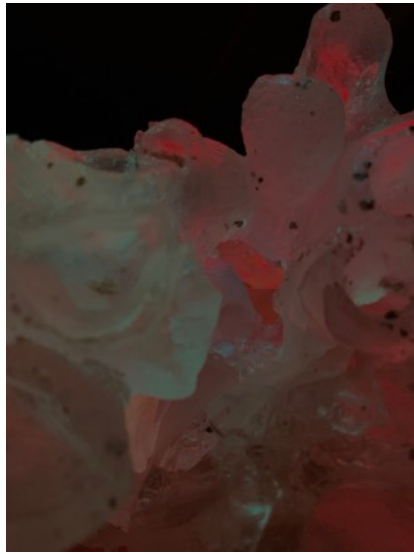
details; Recycled Glass, Bulleyes Glass, Resin, Plaster, Light

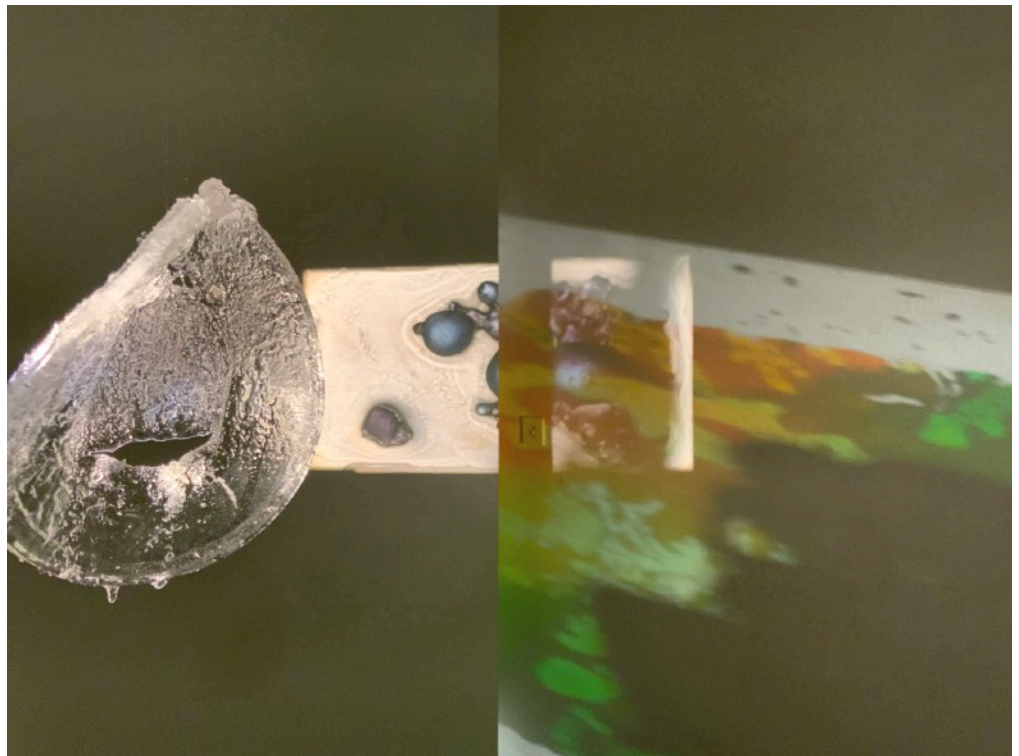
Oxford Brookes University



'REVISIO - Seeing Again'
2022

Recycled Glass, Bulleyes Glass, Resin, Plaster, Light
Oxford Brookes University







'Untitled (Recycled Glass Cast II)'

2022

details; Recycled Glass



'Untitled (Recycled Glass Cast II)'
2022



details; Recycled Glass
Oxford Brookes University





'Untitled (Recycled Glass Cast II)'
2022

details; Recycled Glass
Oxford Brookes University

Helen Luisa Kohl

Relikte 2021

Recycled Glass

Imagine living in a society following the end of our own civilisation. The destruction and pollution that we are causing every day has finally led up to the inevitable – an Apocalypse that marks the end of humanity as we know it. Nature takes back over and after a while, a new civilisation inhabits planet earth. And in the same way that we are looking back at the Roman Empire or the Ancient Greek, this new civilisation looks back at us and what we have left behind.

This exhibition is made possible by the Association for pre-Apocalyptic Life (APAL) who kindly lend us the following relics from their archive. Relikte (engl. Relics) is a compilation of different objects and images found during archaeological excavations at this property. It is assumed that there has been a higher learning institute (a so-called University) at this same place around 200 pre-Apocalypse (PA). What we now recall as the Plastic Age has been mainly influenced by the so-called Late Modern Civilisation that populated Planet Earth between the 19th and 21st century AD (around 450 PA till Apocalypse). Unlike other human civilisations before, this period of humanity has influenced life on this planet in such an extensive way that we can still see their impact in about every eco-system (Islands of Plastic, Animal Mutations, Pollution of Water). Historians believe to have found an explanation for this phenomenon in the social system of that time. The Late Modern Human lived in a system that prioritized the Individual and was driven by constant power struggles. Archaeological finds have shown that over the years of their existence the Late Modern Civilisation has established a destructive system of consumerism*. To feed their constant drive to accumulate new goods, the Late Modern Human build cities of factories, cleared strips of land to grow resources for their production lines and created Islands of waste. Historians are still in the dark about whether the Late Modern Human knew about the danger they created for themselves. By now, scientists across the planets are sure that the thereby released pollutions caused the Great Apocalypse.

Unlike most exhibitions about the Late Modern Civilisations, Relikte doesn't show objects made from plastic. Instead, it focuses on another great polluter – glass. Glass pieces had by far a much smaller influence on the eco systems of Planet Earth. But just like plastic or radioactive waste, it is one of the Late Modern Human materials that decomposes slowly. It therefore gives us an interesting view on Pre-Apocalyptic Life.

*Consumerism

The Late Modern Humans drive to accumulate as many goods as possible. That drive was constantly fed by new trends and innovations.





'Relikte'
2021

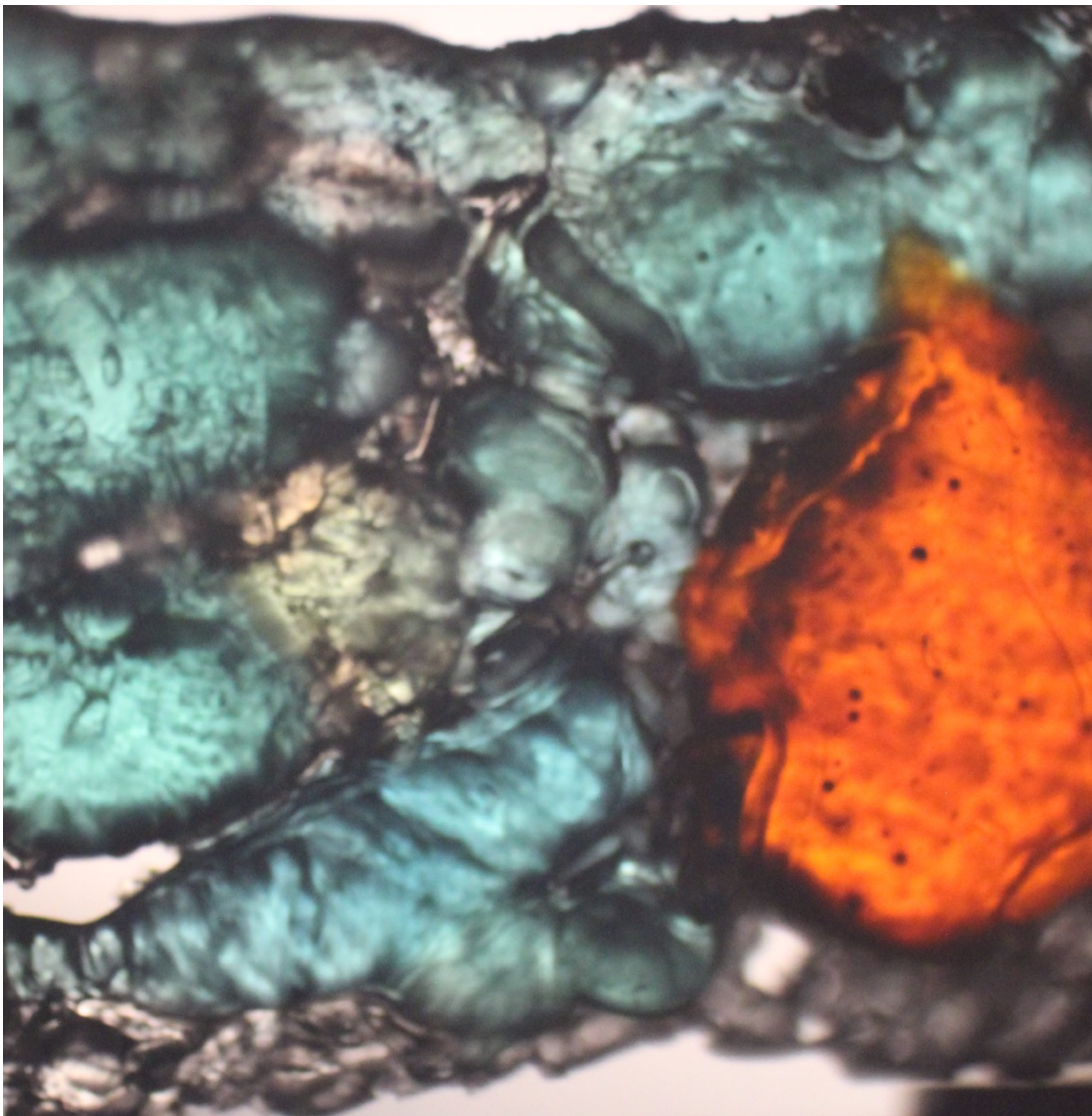
details; Recycled Glass, Recycled Glass Slides
Oxford Brookes University

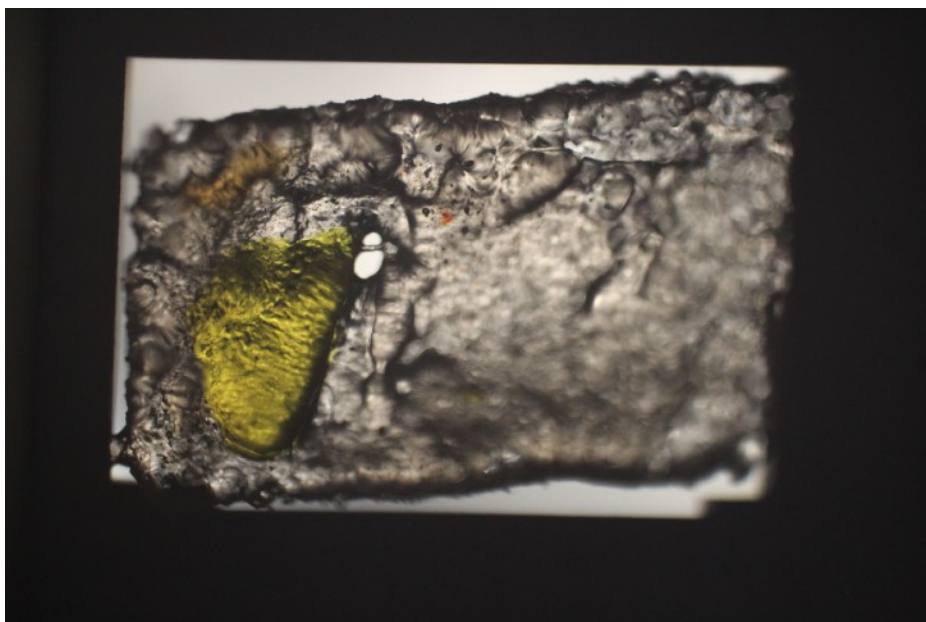
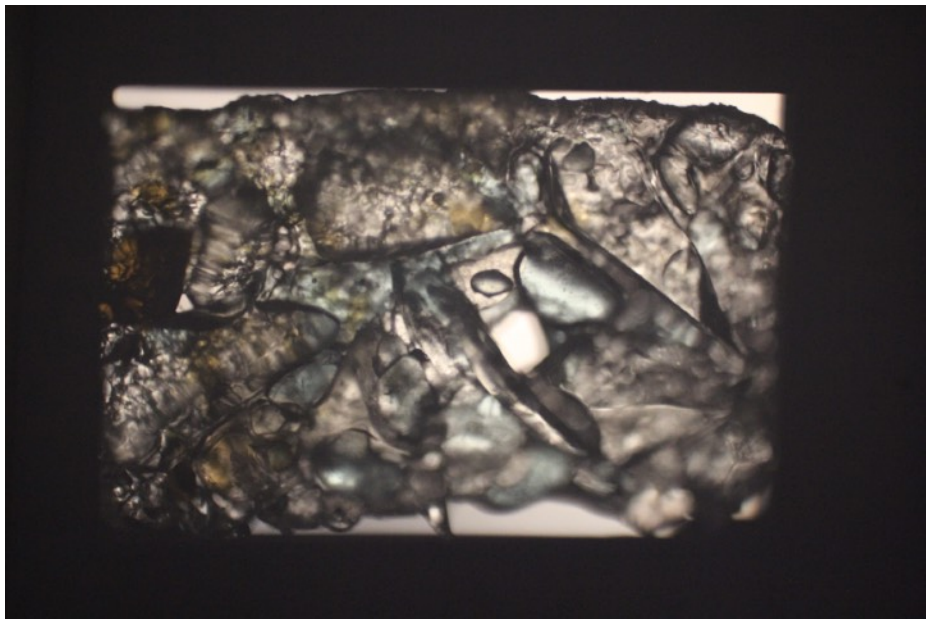
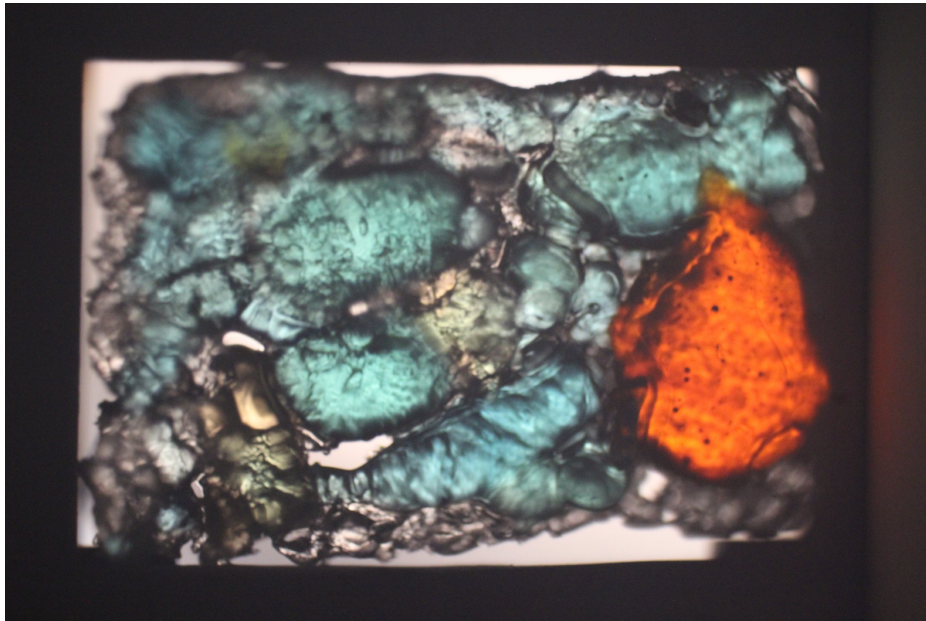


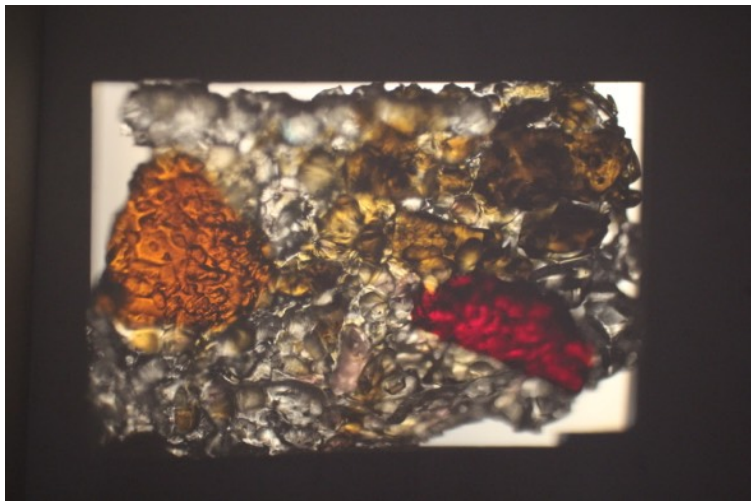
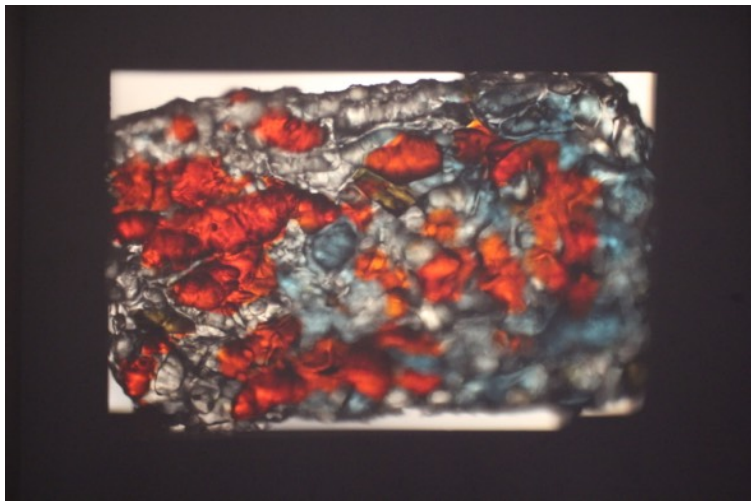
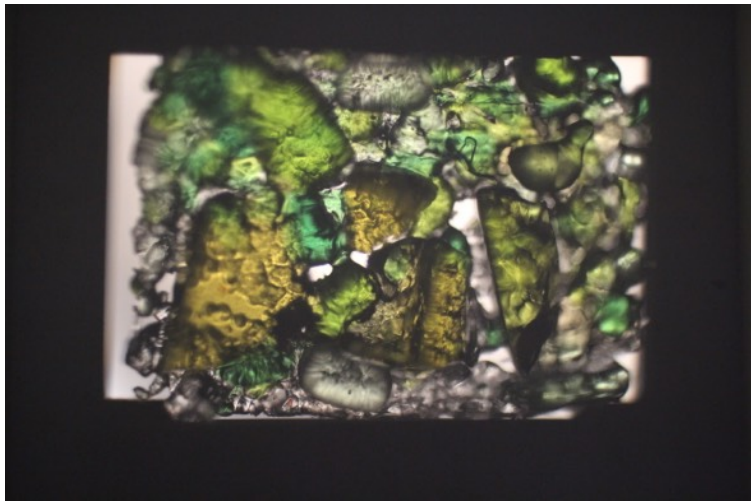
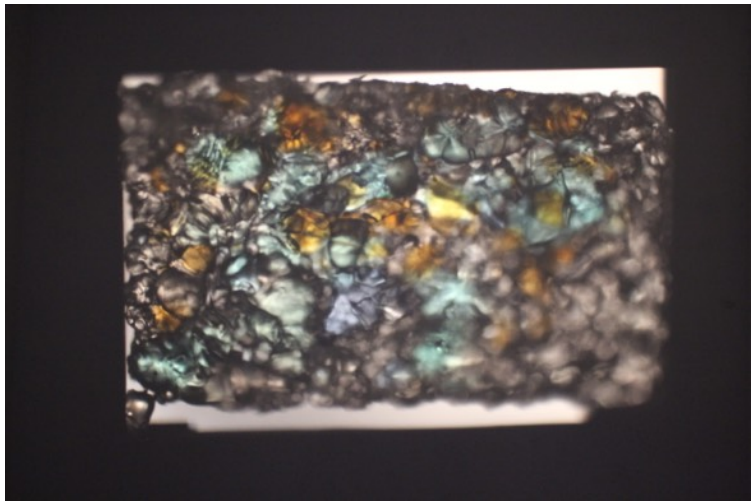
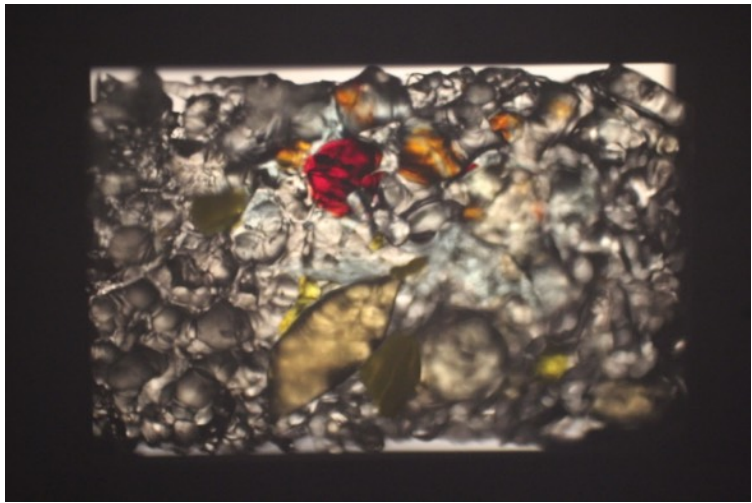
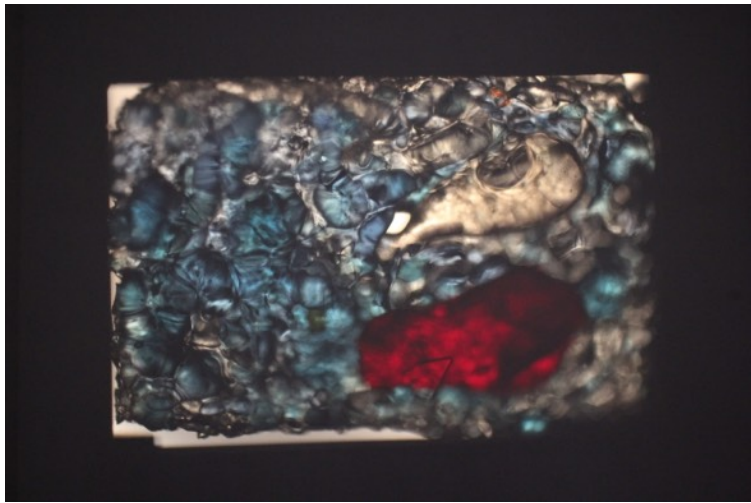
'Relikte'
2021

details; Recycled Glass, Recycled Glass Slides
Oxford Brookes University









'Relikte'
2021

details; Recycled Glass Slides
Oxford Brookes University