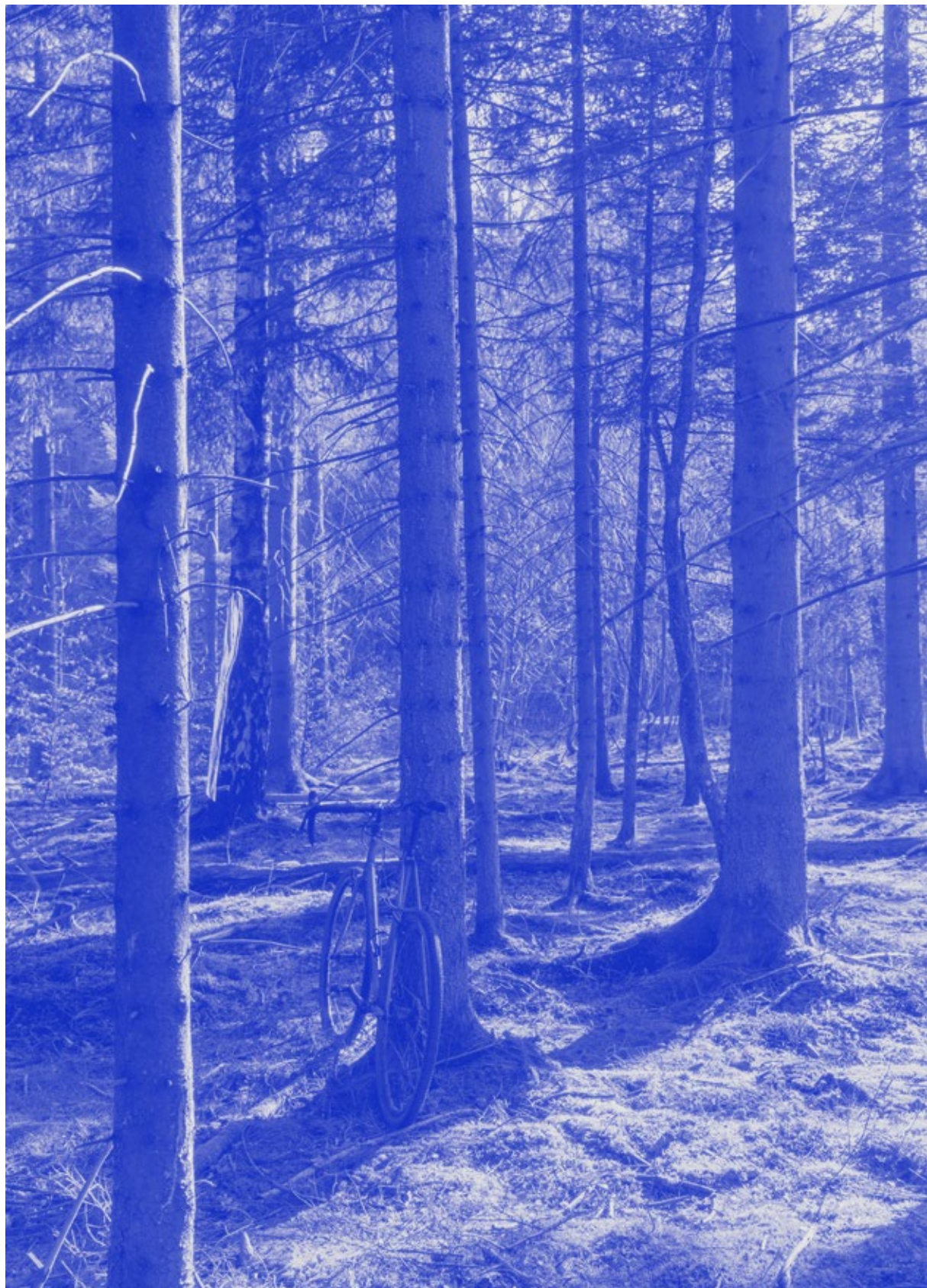
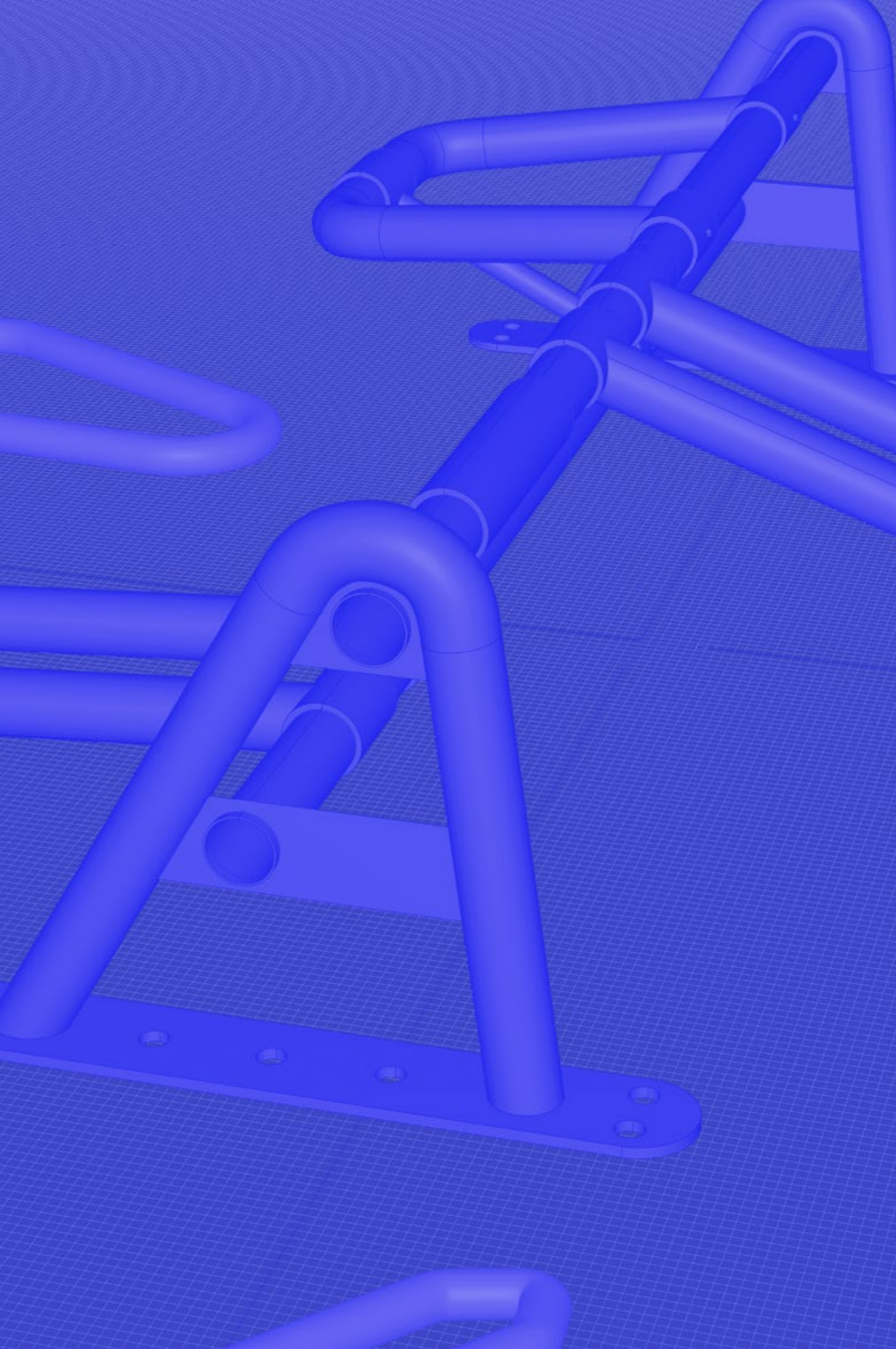


ISOLATION INTERVIEWS

MARCO MIEHLING





ISSUE 2

Introducing the Isolation Interviews: a new series of weekly artist profiles highlighting current concerns, accompanied by a selection of available works.

We know that these are precarious and uncertain times for everyone and with so many people staying at home, self-isolating or social distancing, we want to be able to continue sharing some of our favourite art and artists with you. The Isolation Interviews are a weekly series of conversations with artists that will explore how these new circumstances are affecting their practices and productivity. We'll hear how they are finding solutions - and even opportunities - and what their plans and hopes are for the future.

Brooke Benington is committed to supporting and creating opportunities for artists. We believe that this is needed now more than ever. Most artists are self-employed, often supplementing their income by working as technicians, fabricators, assistants, teachers and a whole host of other jobs. Now, many have very suddenly lost a vital source of income. With this in mind, we are accompanying each Isolation Interview with a curated selection of work by that artist, available for purchase.

Thank you for your continued support. Stay safe and look after one another.

Lily & George
Directors, Brooke Benington



The perceived idea of an artist, is that of a solitary figure working away in their studio, but collaboration has always been a key aspect of your practice. In these times of enforced isolation how if at all have you found your routine changed and your practice restricted?

I was never a hermit: Collaborations and dialogues are important because they enable me to involve others at every stage of my artistic production, and they allow me to engage with an ever-widening network of interconnecting contexts and notions of the expanded site. I am working towards a notion of site-context responsiveness, which aims to be ecologically aware and recognises that everything is connected to a near-infinite number of other things. Since ecological awareness implies the rejection of individualism as a guiding principle for personal identity, focusing instead on multiplicity of identity and influences, site-context responsive art is therefore inevitably collaborative, working in dialogue with human and nonhuman partners alike.

The solution to a restricted practice is resilience and adaptability. In the meantime, I'll send out some carrier pigeons. I'm sure they will do their jobs.

You recently moved back to Germany after several years of living and working in London. You have previously spoken about being an international artist without a practice tied to a specific place, often incorporating residencies into the rhythm of your practice. Now that freedom of movement has been (temporarily) restricted how will you adapt?

Both my sculptural practice and my modes of living have been concerned with an idea of 'belonging-in-transience', driven by a dual and sometimes contradictory desire to be rooted in a particular location and to embrace the fluidity of nomadic movement on the other.

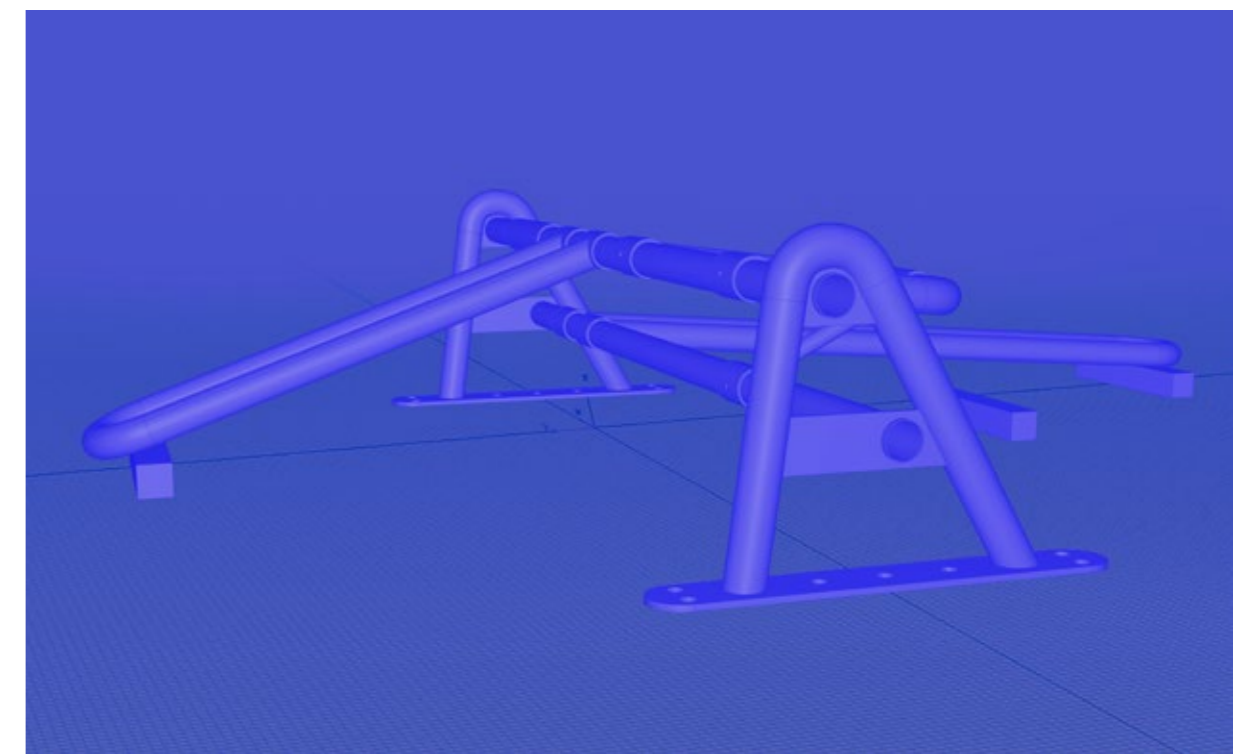


I feel that nomadism – and the fluidity of subjectivity and identity it implies – can offer a radical and ecologically aware alternative to static modes of living, allowing for the recognition of degrees of difference in a system where standardisation is the norm.

Being physically in movement offers the opportunity to share time with others, to find new collaborators – human and nonhuman, conceptual and practical – and to create new bodies of work that are

to keep our physical freedom and to kick the asses of peoples who want to use this tragic situation to create new borders – Fuck them.

Speaking of internationalism and collaboration; you were due to exhibit a new work at Contemporary Sculpture Fulmer this summer (something we hope might still be possible). This was to be a trans-continental collaboration with a performer, engaging with concerns about



networked, open, and responsive to the site and context in which they exist. This is the beauty of being an artist; This is the beauty of being human.

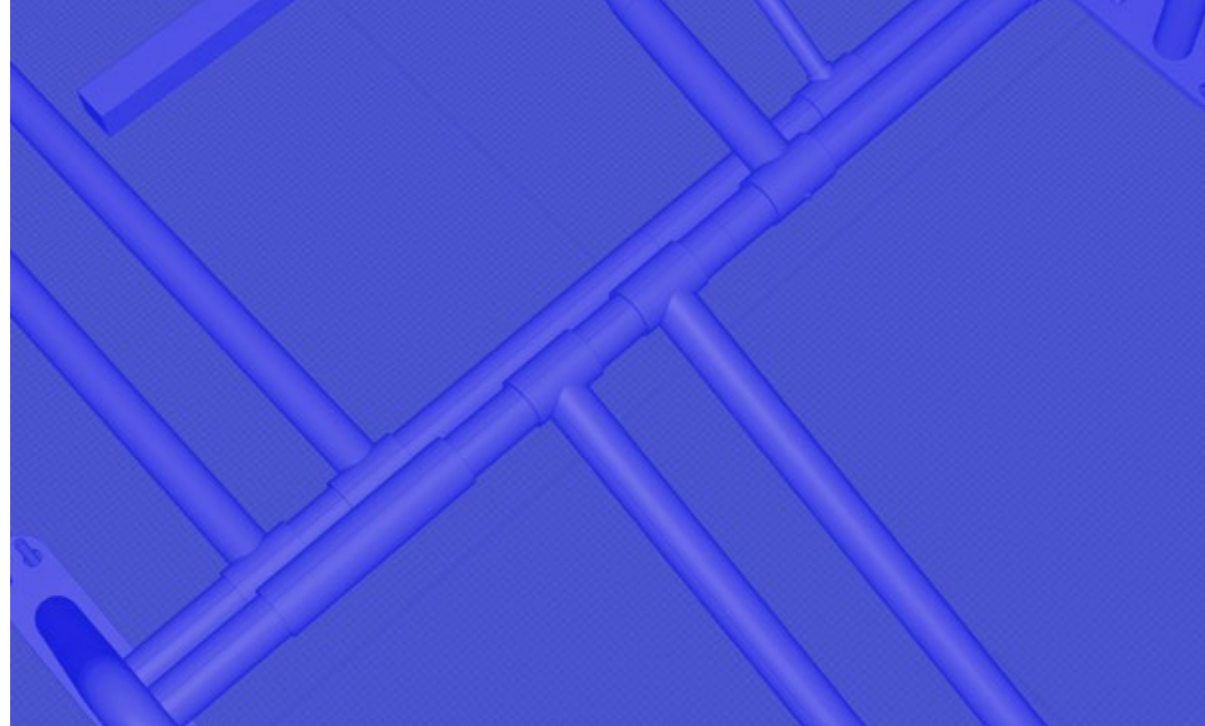
Our physical movements might be (temporarily) restricted, but our internal movements are free and more present than ever:

Our thoughts are always on-the-move, they never stop being.

It will be everyone's responsibility to fight

the environment. Both performance and having more direct concept and ideological message in your work are relatively recent development, how and why has this come about?

The new project for Fulmer is the starting point for a new body of work: It's an initiative to bring artists from different continents and cultural backgrounds together. The project creates a physical and non-physical dialogue between performers using shared objects of interaction as reference points to create



actions that occur at the same time but in different locations. The initiative takes into consideration the apparatus and systems that go into producing performances and sculptural materiality, recognising the effects and environmental impacts of this on the artwork's site or the place from which the elements were sourced. The project doesn't involve anyone taking a flight – rather, collaboration is made possible through the ever-evolving digital media.

I'm engaged in establishing a new mode of site-specificity, responding to concerns over the current ecological trajectory and questioning expanded notions of sculpture-as-place. It draws on the



destabilisation of the term "site-specific", drawing distinctions between current practice and the origins of site-bound artwork in the 1960s and '70s. Site-context responsiveness considers the site as both a physical place with physical attributes and as a cultural mediation of broader social, economic and political processes. Site-context responsiveness takes interconnectedness and ongoing (re-)contextualisation as guiding principles, using these to create a network of relations between artist, work and site (with all its connotations). This expanded notion of the site inevitable creates points of tangency to new subject matters.

You have a background in design as well as sculpture and you have always brought an element of this to your process, particularly in the development stages. Could you talk a bit about this and how it may or may not be advantageous at a time like this?

Like art, the discipline of design opposes the structures of vacillation and intrinsic doubt. Implementation in general, irrespective of its appearance, is subject to mistranslation and the lack of information – fragmentation. The thought's fulfilment in a physical form is always manifested in a fragile state. Due to the inescapable

fact of fragmentation, and its potential for becoming, design can unintentionally become the work of art; conversely, the work of art can also unintentionally become design. This process creates an inherent danger; a state that lies in between purpose and intention.

My practice has always questioned the two disciplines, looking for similarities and differences. Today, I often implement the tools of a designer, such as technical drawings and 3D modelling, in my sculptural practice. 3D modelling and drawing support me in formulating and communicating projects before they physically exist. They appear in both finished and unfinished forms. This way of working enables a dialogue of collaboration, liberated from the physical location of myself and my collaborators.

These are uncertain times and our idea of what the future looks like - in the art world and beyond - changes on a daily basis. Do you have any hopes for how this moment might have a positive or transformative impact going forward?

Bodies and extremities linger, aspiring towards idleness. The gaze turns downwards; attention turns inwards. Appearance reveals corporeity, fully disclosing its oddness. The internal and the external collude with each other: here we reach a potential collapse.

These uncertain times inevitably translate into a state of fragility, a situation that guides artists to a general struggle that involves us all. Rather than foretelling the future, I'm taking this moment to slow down, developing my inner structure and not knowing what the future will look like: A structure that adapts, grows, and takes roots that spread into numerous branches and fibres and builds up a deep tangle of new correlations.

In one way or the other, I believe such fragility holds potential. But let's be patient and contemplate until this potential reveals itself. I hope everyone will go through this moment as best they can, according to the circumstances.





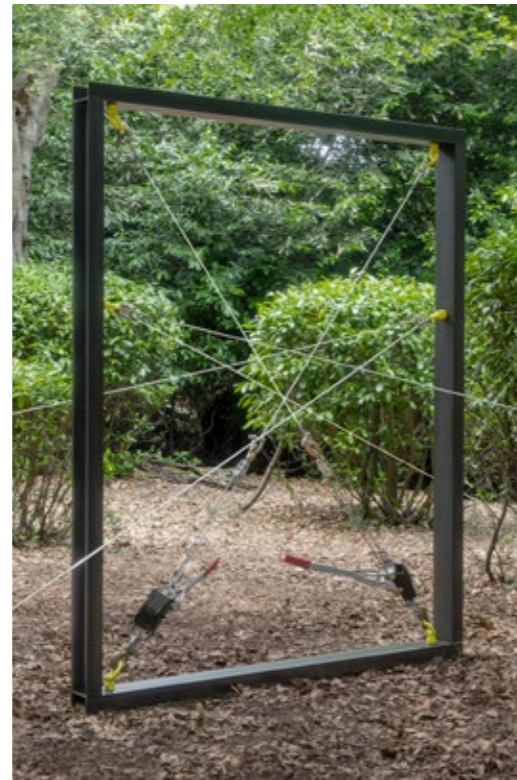
MARCO MIEHLING

Marco Miebling (b. 1986, Böblingen, Germany) lives and works in Europe. He studied BA Industrial Design at HS Pforzheim, Pforzheim, Germany (2007-2014) and MA Sculpture at Royal College of Art, London (2015-2017). Recent exhibitions include: Among her Leisure Occupations is Birdwatching, Contemporary Sculpture Fulmer, Fulmer (2020) (forthcoming); Recreational Ground: Offsite - Thames-Side Studio, London (2020); Power of Site, Nirox Sculpture Park, Johannesburg (2019), The Art Block Selfridges in partnership with Yorkshire Sculpture Park, Selfridges, London (2019), Recreational Grounds by Dateagle Art, London (2019); An Arrangement in Two Halves, a Bench in Two Parts - Part 1 & 2 with James Fuller, William Benington Gallery, London (2018-19); Royal Society of Sculpture Bursary Awards Exhibition, RSS Dora House, London (2018); This is a stone stacking exhibition with Michael Mieskes, Nirox Sculpture Park, Johannesburg (2018); Among her Leisure Occupations is Birdwatching, Contemporary Sculpture Fulmer, Fulmer (2018); There was Nowhere to Sit II: I'm Falling between Two Stools, Platform Southwark, London (2018); The Boatswain's Reclaim, Yorkshire Sculpture Park, UK (2018); There was Nowhere to Sit I: Archetype Triptych, Platform Southwark, London (2018); Final Show - Royal College of Art, London (2017); Omnibus | Collective, Galerie der Künstler, BBK, Munich, Germany (2017); In response to In the Face of Overwhelming Forces, Camden Art Centre, London (2017). Recent residencies include: Fundación Casa Wabi ArtReview Open Call, Oaxaca, Mexico (2021) (forthcoming); Nirox Foundation Sculpture Park, Johannesburg, South Africa (2018); Illuminate Productions at Platform Southwark, London (2018); Yorkshire Sculpture Park, Yorkshire UK (2017). Prizes include: Royal Society of Sculptors Spotlight Award (2018); Artists' Collecting Society Studio Prize (2017); Royal Society of Sculptors Award (2017); Yorkshire Sculpture Park Residency Award (2017).

See more at www.marcomiebling.de



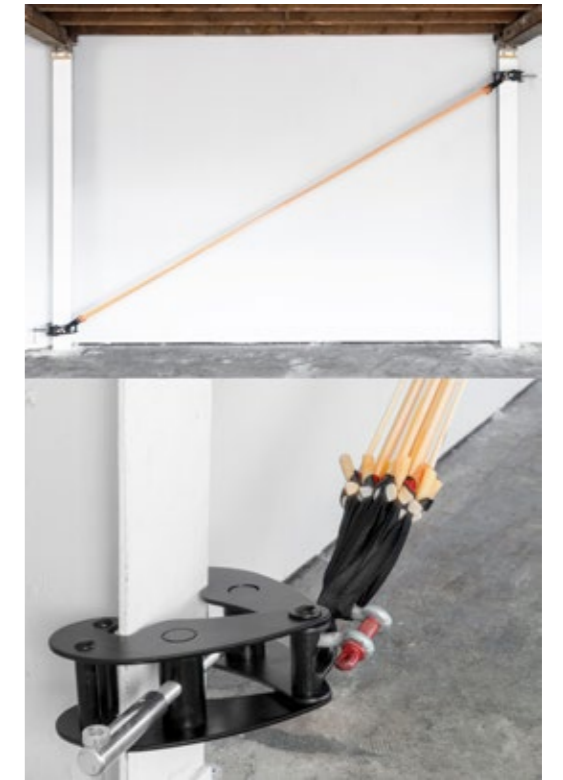
Formations (Device #2), 2019
Mild steel (oiled), stainless steel (polished)
114 x 7 cm
Edition of 2



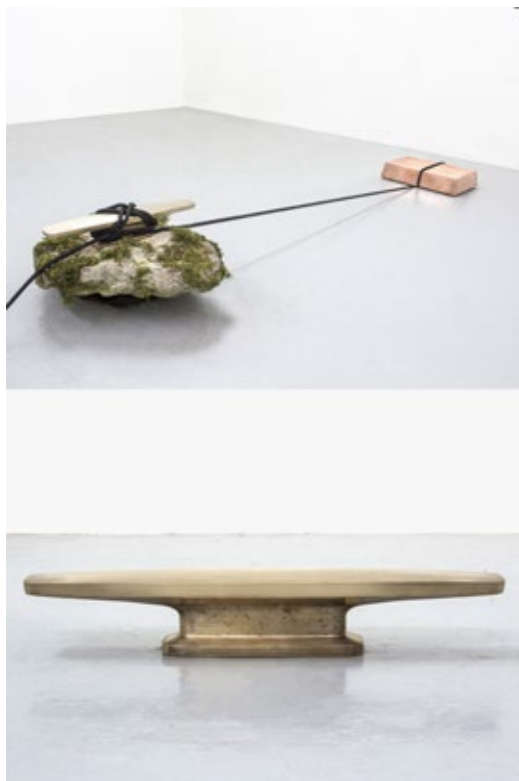
Among her leisure occupations is birdwatching, 2018
Mild steel (oiled), cable winch pullers, swivel eye bolts, steel cable wire
226 x 183 x 65 cm + external cable wire (variable)
Unique



Formations (Device #1), 2019
Mild steel (oiled), stainless steel (polished)
114 x 7 cm
Edition of 2



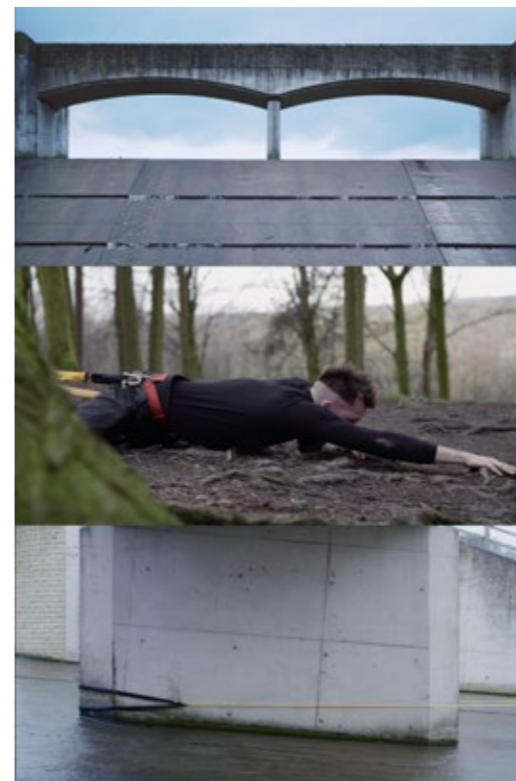
He cut the cake in half (there was nowhere to sit), 2018
Latex rope, beam clamps, shackles
Dimensions variable
Variable edition of 4



Cowley Manor Arts Award, 2016
Bronze
45 x 7.5 x 7.5 cm
Variable edition of 5



Formations (Holder #4), 2018
Mild steel (oiled), packaging foam
40 x 6.4 cm
Edition of 2



The River Was Dammed to Form a Lake, 2019
Moving Image
Edition of 4

BROOKE BENINGTON

LONDON

lily@brookebenington.com

+44 (0)7557 036181

FULMER

george@brookebenington.com

+44 (0)7988 941056

brookebenington.com

[@brookebenington](#)

Photographs by Marco Miehling & Corey Bartle-Sanderson

Design by mingomingo.co.uk