

PORTFOLIO - SELECT PROJECTS



This portfolio of select projects presents a snapshot cross-section of Neustetter's extensive practice over the past 2 decades.

The projects and works presented show the diversity of the artists approach and application. The form of the works and projects are in response to concept, site, dialogue and collaboration and therefore range from small drawings, large-scale commissions, performances, long-term community projects amongst others.

Thematically there are several connections between the different projects across diverse contexts. Conceptual these include notions such as:

Gestures across Borders

The Vertical Gaze - the narratives that lie deep beneath and far above our bodies.

Drawing light and casting shadows - actions towards unearthing the unseen and illuminating the unknown.

Gestures across Borders

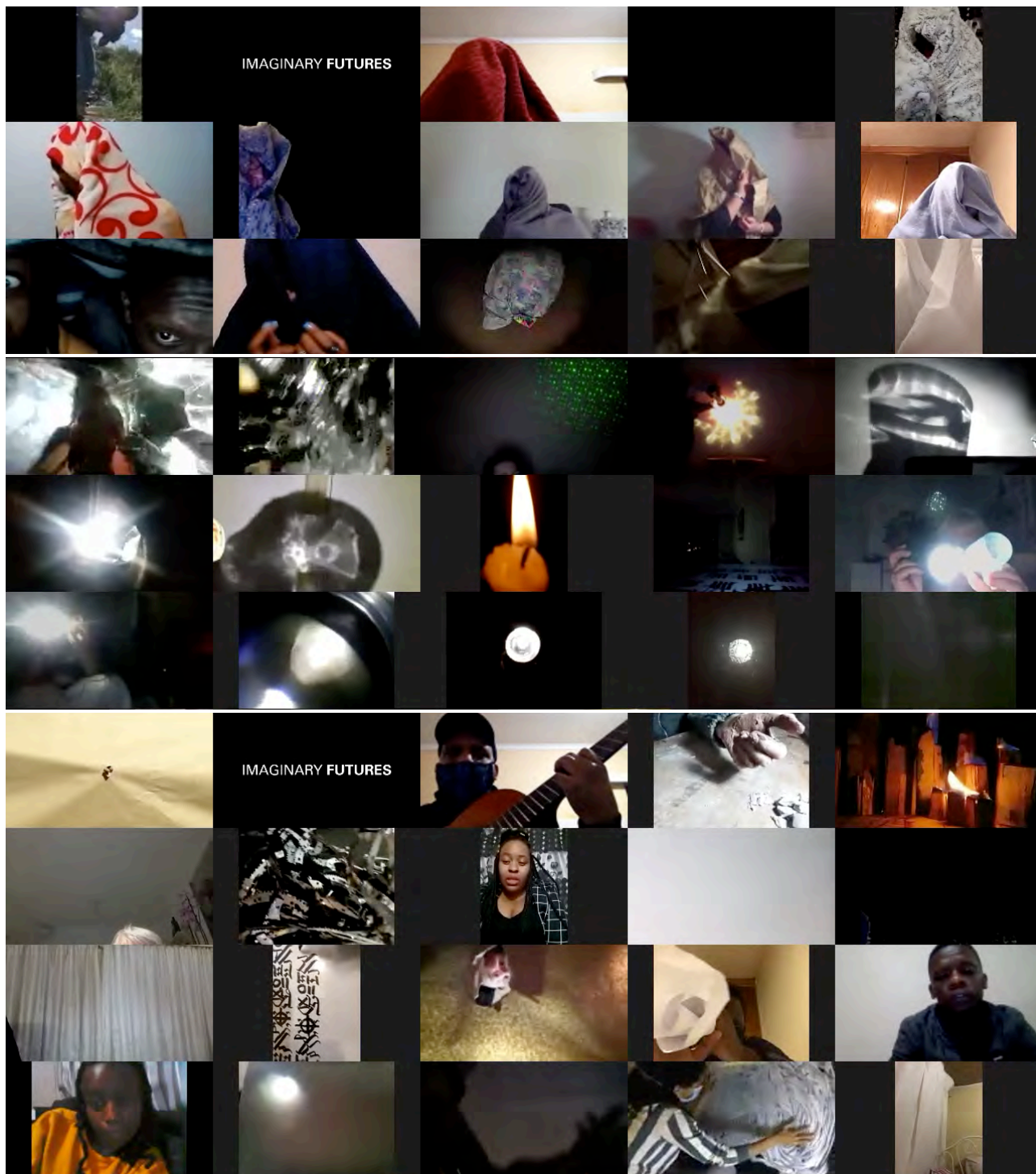


Processing, 2019-2021

Work in progress.

Johannesburg , South Africa - Vienna, Austria

Studio performance series manifesting in a video, photographic, installation and drawing exhibition.



Imaginary Futures, 2019-2020

ZOOM performance.
South Africa and Austria

As a continuation of the award-winning participatory film and performance events in 2018 *Sig/Sight* and 2019 *The Vertical Journey*, Marcus Neustetter returns with a third reimagined experimental performance in 2020. This time in virtual space and on participating devices across Bloemfontein, South Africa and beyond. Performative films evoking journeys of discovery and wonder, initially shown at Naval Hill Planetarium, are now brought into the digital domain. A series of free public online events and exhibitions layer these journeys through space and time with a playful series of acts that sit in the tension between art and science, the urban and the rural, the mythical and the embodied, the past and the future. The first phase of

the project, June to mid-July, saw the activation of the network of collaborators in experimental creative sessions online. Working collectively on shared screens the participants explored new ways of collaborating, alternative forms of expression and new approaches to audiences. In August, a series of live public performative interventions hosted on Zoom made use of over 20 live linked activities and immersions, live sound and film mixing, live drawing, animation, puppetry and performance. These are accompanied by a virtual exhibition of process material and by-products at www.imaginaryfutures.org

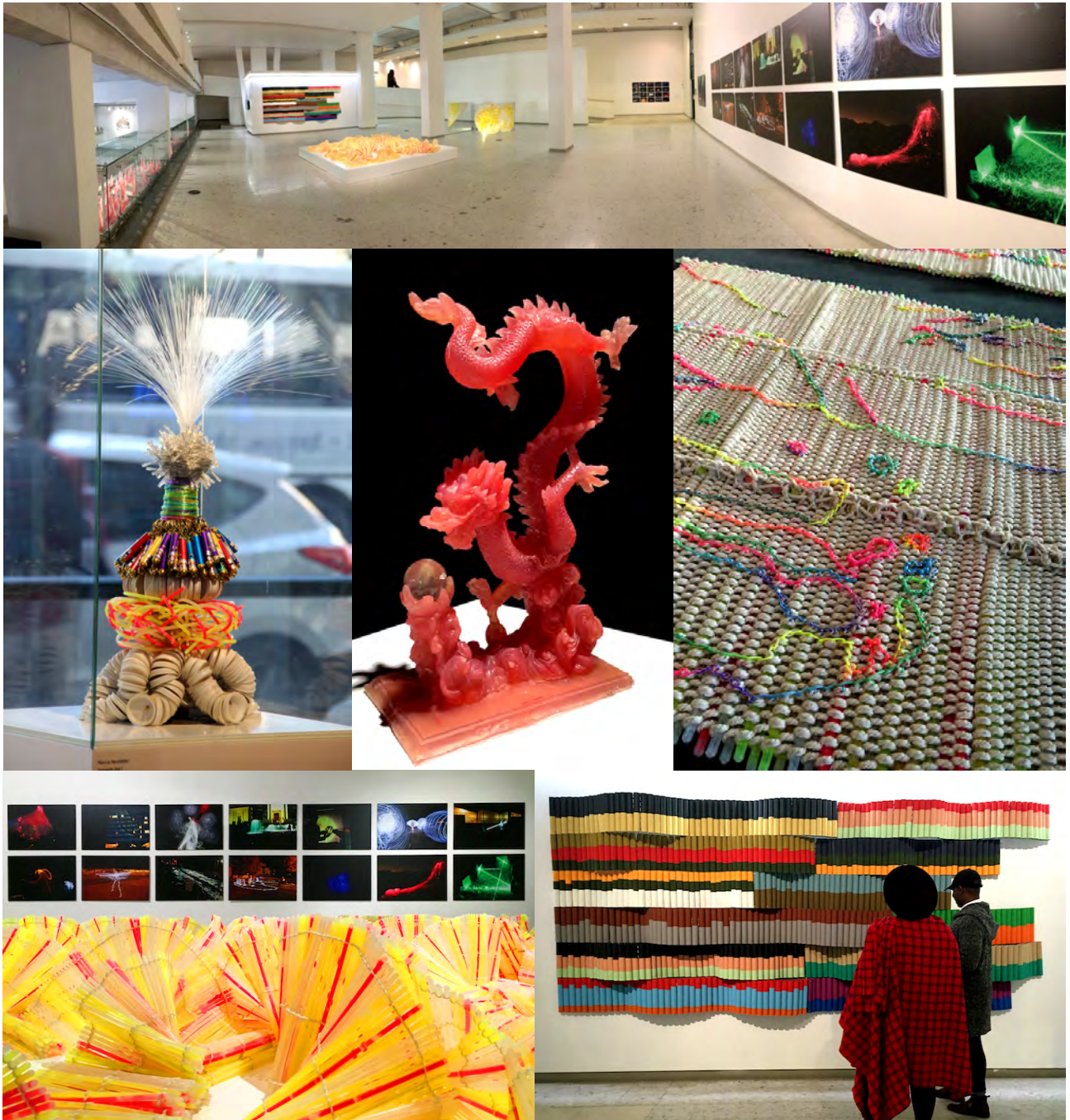


Against The Watershed, 2018

Performance for the Watershed conference at the University of the Witwatersrand.
Johannesburg, South Africa

During this performance artwork Neustetter attempted to push water against its natural flow in order to cross the line of the watershed at the University of the Witwatersrand. With the materials and tools at hand, the artist was aware that this act would most likely fail. The attempt, its documentation and live stream by Christo Doherty into the opening event of the Watershed conference sought to capture and reflect on the futility of a single person trying to change the course of nature and saving its vanishing resources.

MARCUS NEUSTETTER



Into the Light, 2015

Solo exhibition at the WITS Art Museum.
Johannesburg, South Africa

While the artist uses light as a medium for storytelling in his participatory light-based activations throughout South Africa, he is not only capturing untold narratives and voices. Neustetter also questions a current foreign influence in Africa through his choice of materials, abundantly stocked cheap light-toys and gadgets he purposely sources from local Chinese markets. His seemingly temporary light-art installations create permanent by-products, in the form of thousands of discarded glow sticks, broken LEDs, plastic casings and packaging materials. These, in turn, are assembled into new artworks to be sent back to China as a form of ritual exchange. This encounter with the 'materiality'

of China hints at Neustetter's idea of a place that 'sells' itself as a consumer culture through its food and 'Made-in-China' label. He recycles and transforms these disposable materials into objects that allude to everyday references to China; dead glow sticks are stitched together to become the Great Wall of China or melted down and cast into fortune frogs, shark fins and an ornamental dragon. Precisely woven glow sticks and brightly coloured plastic strips are transformed into interpretations of ancient Chinese maps and African trade routes. Neustetter also fashions his own Prosperity Dolls made of broken laser pointers and rope lights, and has selected for display a case of historical African art objects from the permanent collection at WAM that similarly appropriate imported materials.

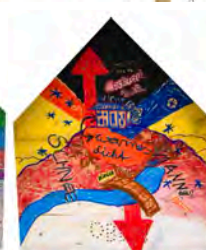


THE ZONE

The Zone, 2020-2021

In collaboration with Bronwyn Lace, Johannes Jaeger and Basak Senova.
Austria

The ZONE is an interdisciplinary collective that calls for the development of an entirely novel transdisciplinary and deliberative approach to inquiry and curation across the arts and sciences and beyond. To this end, Bronwyn Lace, Marcus Neustetter (artists), Basak Senova (curator), and Johannes Jaeger (philosopher & biologist) are engaging in a practice-led research program that explores, questions, and displaces the traditional domains of curatorial, artistic, and scientific processes.



Zurück...nach Murau, 2017-2021

Community engaged project in public space.
In collaboration with Karin Reinprecht.
Murau, Austria

Murau is a small town which, like many small towns in Austria, is affected by a different migration issue as is currently being portrayed in the media. The breaking away of the new generations to be in fulfilling a different life in the big cities not only leaves empty rooms and buildings behind, but also issues of community connections and personal memories.

This project hopes to use these private and public spaces to create memories, awaken new connections to small town refugees and speculate ideas of a future Murau.

Through creative experiments and interventions in public space, this project promotes collaborations that creates new connections and perspectives. Shadow images, light drawings and projections in public spaces, festive meetings in bars and personal exchanges are meant to evoke memories and stories and creative meetings to pose questions about connections to new foreign hometowns.

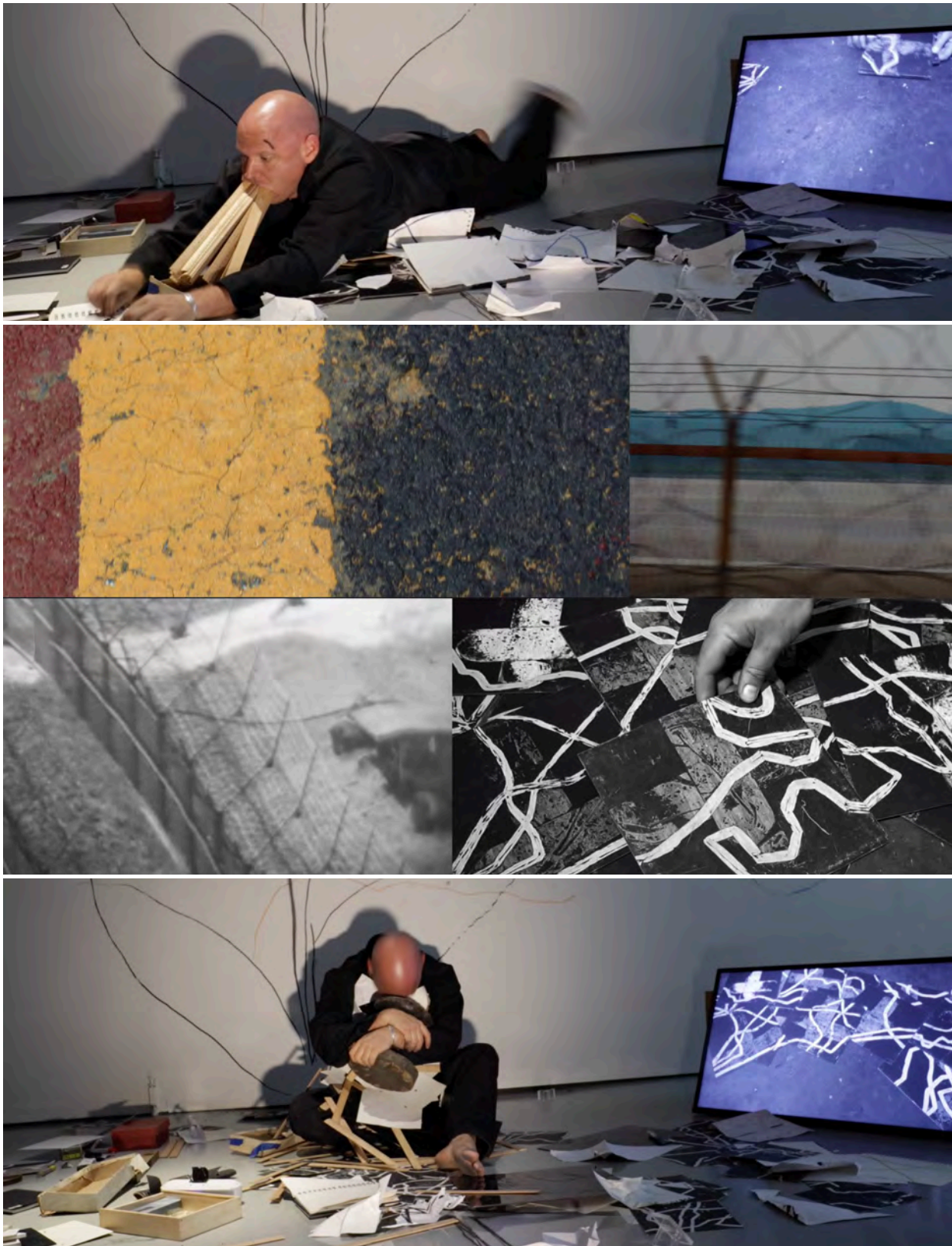
The project sees local participation in the planning and implementation of the campaigns as important and continues therefore to emphasise on a strong experimental and collaborative exchange, in order not only to includes local politics, institutions and companies but delves into personal stories and connections.



Encounters / Begegnung, 2019

Durational performance at the CrossSection exhibition WUK, Vienna, Austria

Through site-specific, visual inquiries Marcus Neustetter probes real world dynamics such as forced migration and lost identities with intuitive, process driven artistic tools. In this performative installation he draws and then scrambles a map to reconfigure contested territories. Accompanied by the static sound of an FM radio, a visual map of personal notes and a ladder, he attempts to reassemble his drawing and make sense of his own perspective.



Searching the Line, 2019

Video and performance.

Demilitarised Zone, South Korea and Helsinki, Finland

Marcus Neustetter has been investigating personal territories with invisible borders in a new series of performative interventions for the CrossSections exhibition series. In a recent trip to the Demilitarised Zone in South Korea, Neustetter was struck by the curiosity of the space that

defines the relationship of North and South. He became obsessed in capturing the articulations of the unreachable defining line. A line that is as much a physical manifestation of political and ideological differences as it is a symbol of personal separations. Searching the Line becomes an act of mediative contemplation summarised in a looped short film and a drawn intervention.



Speculative Scapes, 2018

Performance and installation.

Ker Thiossane, Dakar, Senegal

Global economic powers change our local landscapes. We see these influences in the physical transformation through land use, ports, agriculture, factories, mining, urban planning, architecture and even monuments. At the same time, our personal perspectives of known landscapes change through our forced displacement by these influences. Global competitors expose us daily to new technologies and tools with the intention of fulfilling our needs for cheaper and more diverse products. On the African continent it is evident how China is playing a major role in these shifting landscapes. A new economic force and investment is replacing previous colonial powers. Mass production and dissemination of technology is a major part of this economic relationship. This brings new cultural, industrial and political frictions that influence visions of the future.

Marcus Neustetter's artistic response to these frictions and visions is to create installations and landscapes of imaginary futures using technologies and products from China in Africa. The time-based site-specific landscapes created by shadow installations of found materials in the Dakar markets and Chinatowns present speculations and personal projections. Mimicking explorers of the past that arrived to "discover" and occupy, the work hopes to create a speculated future landscape and science fiction archeology of the territories we are currently creating. The artist immersed himself and other creative explorers, Senegalese musician Lamine Kora Kouyaté and dancer Fatou Cissé, into his installation. The resulting 5 hour studio performance by Marcus Neustetter aimed to bring together dialogues in sound, movement and voice and created a layered experimental investigation and installation.



Excavating Futures, 2019

Film, performance and installation.

Tunis and Sahara Desert, Tunisia

Beginning in an ancient historic neighbourhood in Carthage, now an archaeological site, this performative exploration by donkey cart, found its way to Bhar Lazreg, a developing future neighbourhood. Whilst on this unknown path of discovery, this excursion encountered points of interest (to both the artist and other participants). These included juxtapositions such as a large French multinational retailer, a contemporary manifestation of a colonial past, and a China Shop, a symbol of a future economic power across the African continent. Similarly, interests in ruins, contemporary local construction styles, demarcation of land, and the public use of space will generated dialogue, documentation and ideas. These ideas were then reflected on in the further explorations of the Southern region of Tunisia and a walk through the Sahara Desert. Here Neustetter created new drawings contemplating

his experience and a science-fictional future in the old Star Wars set.

The collection of impressions in the form of notes, drawing, objects and audio-visual dialogues along the way manifested in a temporary installation performance. This playful pseudo-archaeology of the past, contemporary and speculated future landscape is a seemingly impossible attempt to articulate coherent meaning through clashing experiences, diverse participants and a seemingly random juxtaposition of findings.

The collected and appropriated evidence of this journey was assemblage into a video work and an installation based on the visual precedents of the rich history of mosaic in the culture and archaeology of the area. This summation was presented in The Kamel Lazaar Foundation's exhibition space B7L9 in Bhar Lazreg for the exhibition *Climbing Through the Tide* curated by Basak Senova.



Defining Lines, 2014

Solo exhibition - Gallery AOP.

Johannesburg, South Africa

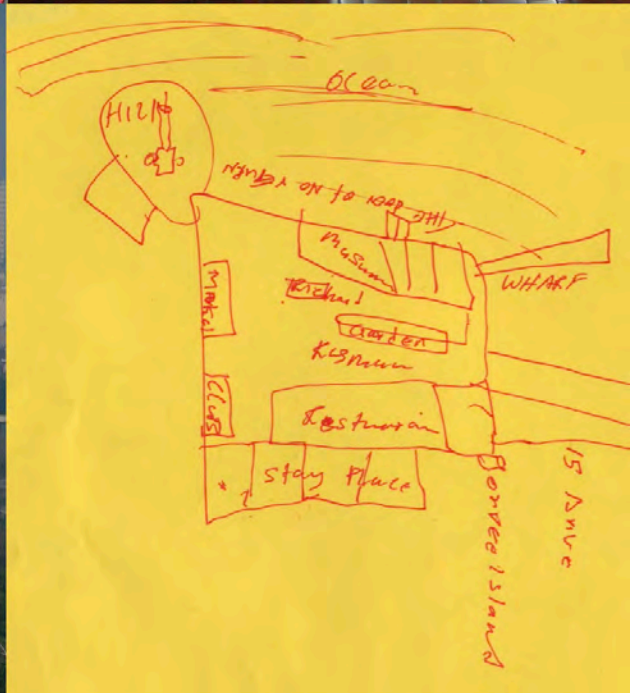
Lines define much more than cartographic representations of territorial boundaries, Marcus Neustetter seems to be suggesting with his new this series of drawings.

They are both noun(naming) and verb (making): they define space as much as they are definitions of space. The lines define conflicts and conquests and they are simultaneously definitions of global and local political and economic strife. In these drawings Neustetter attempts to imbue the mark with the kind of real world impact that a line on a territorial map has.

Abstracting and isolating the line is as much about the escape of the realities of borders of separation and zones of conflict, as it is about contemplating the line itself and the spaces it

creates. Suggestions as to what the line divides and what the spaces are that it separates are presented to the viewer through the titles of works like *Wall I* and *Wall II*, *No Man's Land*, and a title consisting of a long list of the names of countries representing places of conflict: Tunisia, Afghanistan, Italy, Rwanda, Nigeria, Thailand, Algeria, Iraq, Mali, Greece, India, Kenya, Burma, Somalia, Korea, Kyrgyz Republic, Bangladesh, France, Peru, Egypt, Ecuador, Russian Federation, Democratic Republic of Congo, Mauritania, Chad, Libya, Colombia, Angola, Yemen, China, Senegal, Mexico, Kazakhstan, Central African Republic, Northern Ireland, Nepal, Uzbekistan, Turkey, Israel, Philippines, Iran, Ukraine, Lebanon, Syria, Pakistan, Saudi Arabia.

Neustetter, however, pushes beyond the confines of borders, looking for a creative impulse that might be sparked when two lines run uncomfortably close to each other, giving rise to a series of colour explosions in the in-between spaces where definition and defining appear to be equally nebulous endeavours.



Urbanet (Hillbrow/Dakar/Hillbrow), 2006

Performance and urban investigation.

In collaboration with Stephen Hobbs.

Johannesburg, South Africa and Dakar, Senegal

During site research for an urban regeneration project in Hillbrow, Stephen Hobbs and Marcus Neustetter were confronted by two francophone immigrants who warned them that entering the neighbourhood with a camera was not safe. Drawing their inspiration from this encounter, the artists (for their contribution to the Dak'Art Biennale 'Off' Programme) interviewed a group of Senegalese immigrants. The immigrants were asked to draw maps of Dakar, which Hobbs/Neustetter would use to navigate the city during their two-week residence in May 2006. The hand drawn maps serve as an abstraction of the interactions and engagements resulting from navigating Dakar on foot and visiting colleagues and friends of the Senegalese immigrants. Hobbs/Neustetter's

preoccupation with barriers to communication – in this case observed through the racial and ethnic transformation of neighbourhoods such as Hillbrow and Berea in downtown Johannesburg, prompted their investigation of perceptions of foreignness in their own city, this in relation to ownership and degrees of belonging. Hobbs/Neustetter's project has for themselves and for the Senegalese community served as a socially engaged process whereby engagement through interviews and drawings have been employed to produce a comparative analysis of the two cities and at the same time cross substantial psychological barriers inherent in contemporary South African society.



Borderless, 2011

Performance intervention.

In collaboration with Stephen Hobbs.

Alexandra Township and Sandton City, South Africa

With but a highway separating the two, the opulent Sandton city and Alexandra township exist side-by-side as a most physical and obvious of representations of dichotomy in Johannesburg. Thus, *Borderless* emerged as a performance that challenged and asked questions about the “border” between Sandton and Alexandra.

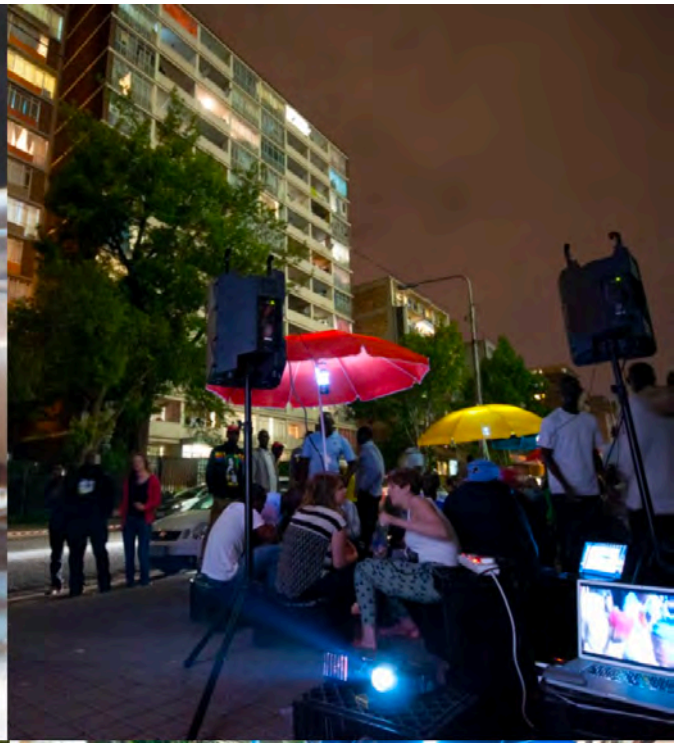
Borderless was an ongoing apolitically charged collaboration between Hobbs/ Neustetter and various artists, both local and international. The project was an experimental intervention that looked at questions of xenophobia, border-crossing and contextual value systems. The differences in value judgments between the two locations manifested physically through herding goats, an infinitely valuable commodity in Alexandra, to the exceedingly posh Michelangelo Hotel in Sandton. Hobbs/Neustetter invited artists from Mozambique and Zimbabwe, as well as local artists, to witness this ‘border crossing’. This in itself hinted at further political freight and questioning as it is speculated that the extreme xenophobia attacks of 2008 found an instigation point in Alexandra. The intervention ended in the evening with Alexandra-based artists showcasing their work in the unfinished Alexandra Heritage Project building.



Renaming the City, 2015

Public intervention commissioned by Ars Electronica.
In collaboration with Stephen Hobbs.
Linz, Austria

In conjunction with the 2015 Ars Electronica Festival, at the rise of the arrival of refugees in Austria, the “Renaming the City” project invited folks living in Linz to re-name a popular walking route — the main promenade through Volksgarten from the Goethe intersection to the corner of Volksgarten and Kärtner streets. The aim was to get the surrounding and diverse communities involved in the naming process—both native- born Linzers and immigrants who’ve only just arrived. Together with Ars Electronica, the artist’s mission in “Renaming the City” sought to nurture the emergence of a welcoming culture that will play an increasingly important role in a well-functioning urban space. A jury selected from 400 proposals. The “Weg der Begegnung” [Way of Encounter] was officially unveiled by the city of Linz.



Ataya, 2007-2008

Senegalese tea ceremony performance intervention.
In collaboration with Stephen Hobbs.
Johannesburg, South Africa and Paris, France

ataya/thé/tea relates to the West African tradition of tea making that has welcomed Hobbs/Neustetter on many of their visits in Dakar, Mali and Hillbrow (Johannesburg, South Africa). The almost ritualistic act of making tea is not only one of connecting people, but is a gesture of generosity and engagement. In contrast to the negative image of Hillbrow and the harsh realities of a complex urban landscape, drinking tea in a social setting is a comforting pastime and intimate personal moment, an assertion of the everyday in the city, but peculiarly at odds with Johannesburg's familiar aggression and intensity. In Paris the same gesture draws attention to the tensions between the French and immigrant communities.



Bessengue B'Etoukoa, 2013

Commissioned for Across the Board: Public Space/ Public Sphere, 2013. Organised by Tate Modern and Doual'art. In collaboration with Stephen Hobbs. Douala, Cameroon

The reanimation of public space in Valee Bassengue (Douala, Cameroon); where a modest bridge and communal water-pump, have served to strengthen social, economic and religious practices in and around the area, provided a starting point for Hobbs/Neustetter's consideration of an appropriate site for a temporary intervention for the Sud Trienniel. The dynamic presence of 'Thomas Fashion' within the location (Thomas, a coiffure born and bred in Douala) offers an iconic site of social and creative production.

Following a series of interviews and site walks with Thomas in and around his neighbourhood; meeting his 90 year old mother - the source of much of his drive and motivation, friends and special places - it became clear that Thomas the person and stylist is central to the continuity of social and personal life in the area.

For Hobbs/Neustetter the balance between site and people specificity was enhanced by Thomas' sustained connection to the landscape, combined with his myriad creative talents – enabled an idea for a performative collaboration and event. Over a period of five days, a select group of 'actors' chosen by Thomas for their particular life journeys, inspired a varied range of hair and fashion styles - worn for photo shoots in the landscape, in-turn evolving into an elaborate nighttime fashion spectacle.



Shifting Territories, 2019

Site-specific installation in industrial expanded steel mesh, paint and steel cable.
Cape Town, South Africa

The only constant is change, particularly in relation to the spaces we occupy and cities we build. Borders are continuously being drawn, traversed and redefined by our collective social, political and economic movements. Simultaneously our personal stories and memories create invisible lines that map the city and impact its character. This kinetic installation of suspended shapes is drawn from the larger Cape map and flows through the once industrial area and now trendy Woodstock Quarters connecting and shifting the experience of the spaces.



Solo Solidarity Future, 2020

Performances and public interventions.
ZOOM, Austria and South Africa

In response to the Covid-19 pandemic and the isolation it caused, coupled with Neustetter's simultaneous move from his place of birth in South Africa to a socially distanced Vienna - and with a need to connect to both places - the artist invited collaborators in search of solidarity. The resulting project Solo Solidarity Future is a series of collaborations captured in a journey of collaboration across borders and distances.

The resulting designed symbols, represented the collaborative speculations about the Human Rights of the Future. These were presented on the same day in 3 cities in South Africa as an act of connection and solidarity. Bloemfontein, Nelson Mandela Bay and Soweto saw symbolic and meaningful moments of reflection and solidarity in a very difficult time in South Africa. The 4th iteration on the same day was in Vienna on the Nelson Mandela Platz, Seestadt as part of the Nelson Mandela Day celebrations.



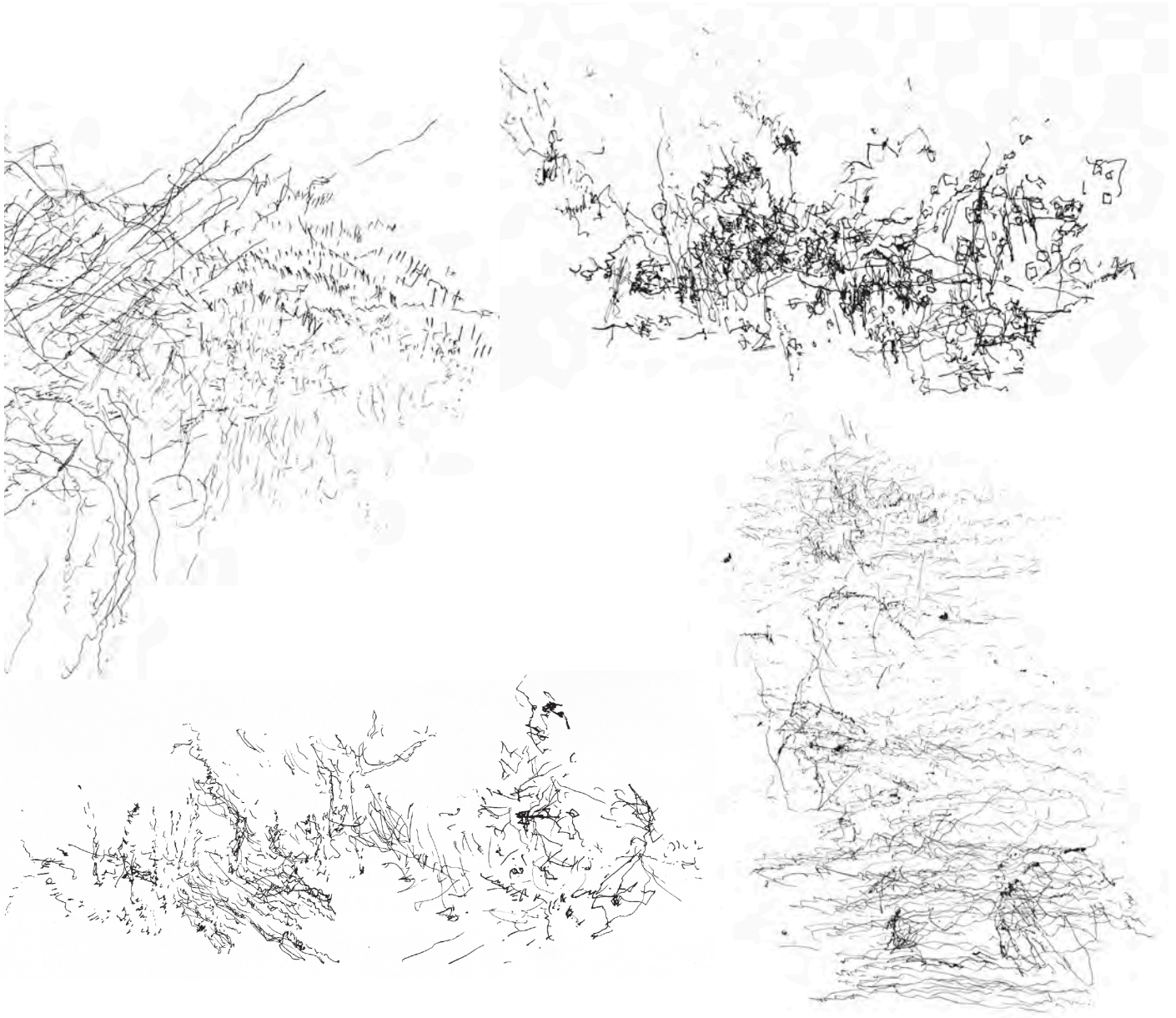
Without time and place, 2012

Live music-responsive drawings under microscope, installation and performances.

In collaboration with Jill Richards.
Johannesburg, South Africa

Neustetter attempts to define time and place in and through their absence. In 'representing' time and place in this manner, Neustetter takes his visual inspiration for the show from the improvisational drawings that he made during his collaboration in a sound-based performance with Jill Richards at the Market Theatre, Johannesburg in October 2012.

Responding to the sound of Richards' piano playing, Neustetter made marks on a drawing pad positioned under a microscope camera, the resultant drawings of which were relayed to a screen on a music stand in front of Richards behind the piano. She, in return, responded to these drawings in her playing. The relationship between art and sound is at the heart of the exhibition, the drawings not attempting to 'trace' or 'record' sound, but to capture an effervescent notion of the 'texture' of sound in space.



In Motion, 2011-2021

Ink on paper drawing series.

The drawings were done while Neustetter was 'in motion', either traveling by car through the Rocky Mountains around the town of Banff, in Canada, or on a bus traveling in Dakar, Senegal, or on a ferry, exploring the fjords surrounding the town of Bergen in Norway, or traveling by train in Upstate New York, along the Hudson River. During the drawing process, Neustetter allows the spontaneous movement of the 'in motion' state to enter the creative process.

The marks in this body of work seem to be a departure point for an attempt to capture the moment in which Neustetter is in contact with an experience. The drawings not only imitate, or 'perform' movement, they also suggest something of the essential concept of what motion is, or what it means to be 'in motion'.

Neustetter's way of working defies conventional links between drawing and music. Musical notation in score form is a type of coded 'picture' of music. The five bar lines of the score can be seen as a grid, with dots representing pitch heights and other symbols indicating the duration of notes and pauses between them.

The resultant drawings of Neustetter are like the leavings on a sieve: momentarily fragmented and virtually intangible. In order to explain this analogy, Xenakis's 'sieve theory' can be invoked. By constructing new scales bounded by different intervals, and not just the conventional eight tone pitch, he created a new kind of musical scale by defying the 'natural' limits of the octave. His drawings emanate sound and music; they do not 'capture' or direct or control them. In a similar way, Neustetter's drawings are 'music to be seen'.

The Vertical Gaze

- the narratives
that lie deep
beneath and far
above our bodies.



Lead the Way Again on the ISS, 2022

Artwork letter on the International Space Station with the Moon Gallery.

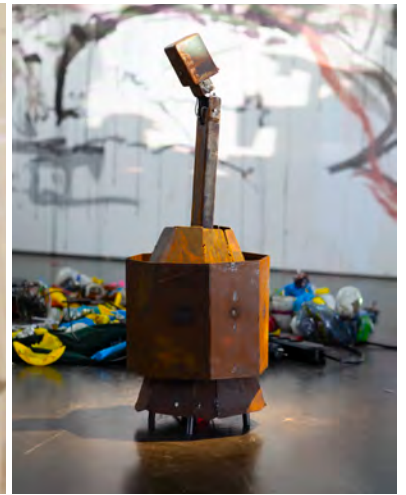
After a decade of collaborating with and attempting to engage the defunct lonely orbiting ambassador, Sumbandila Satellite, Marcus Neustetter sent her a letter via the Moon Gallery. As the name Sumbandila means "lead the way" in Venda language, the letter asks her to "lead the way again". Maybe not in the way she was intended to operate when launched in 2009, but in continuing to stimulate the imaginary, question the unknown and speculate new perspectives into space and onto earth.

The letters is a zig-zag folded drawing in ink. It represents a cross-section of an imaginary terrain with a morse-code-message . When folded up it measures 1 cubic cm and when expanded it is 1cm x 20cm.

... .. (Lead The Way Again)

On earth, A Letter to SumbandilaSat is accompanied by a series of short films, larger drawings, installations and performances which summarise a long artistic journey of Neustetter attempting to communicate with the satellite.

Image: Moon Gallery Test Flight ISS Cupola, Moon Gallery Foundation, Nanoracks, NASA

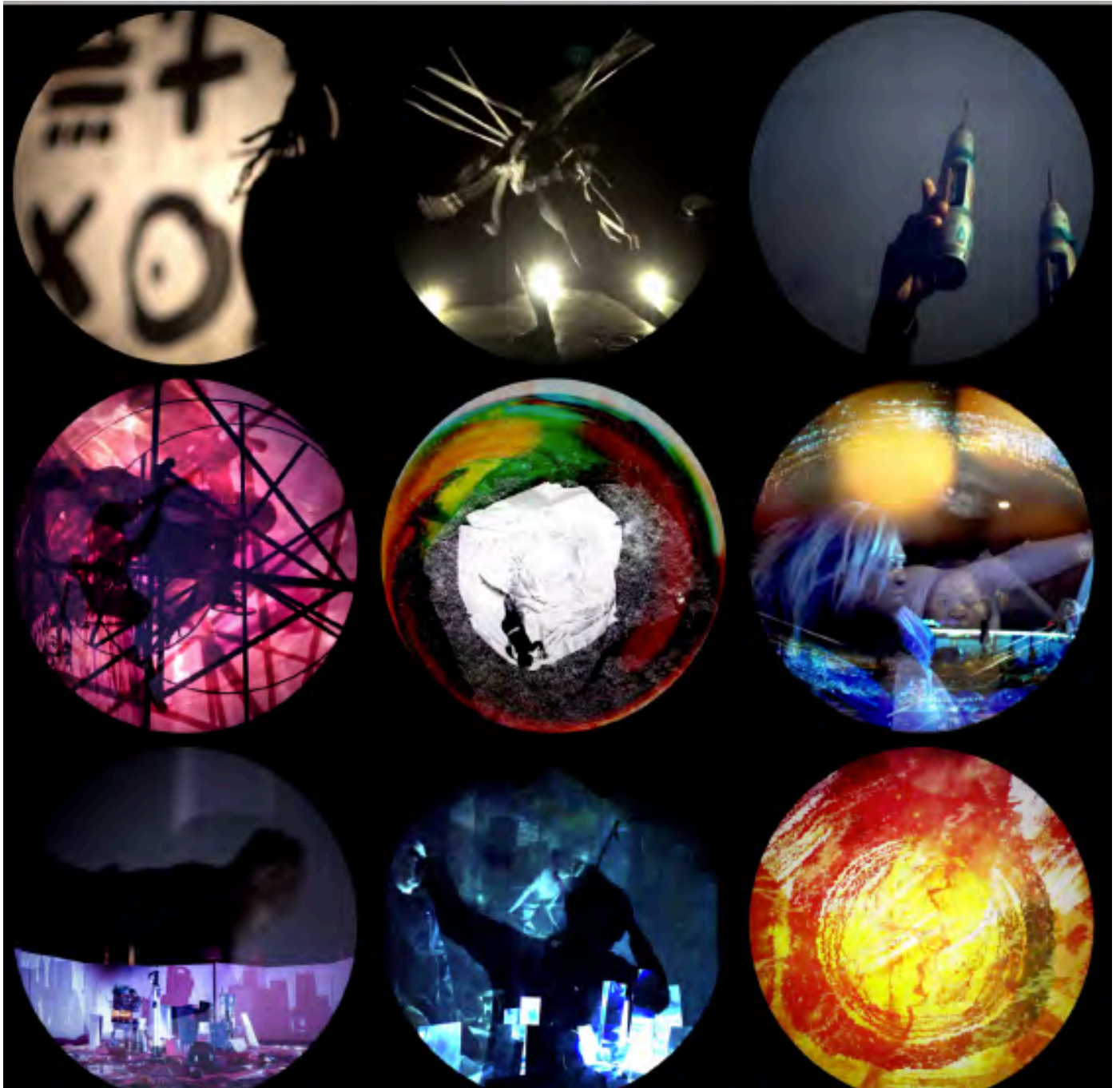


Lead the Way, 2019

Performance and installation for the exhibition Digital Imaginaries, Africas in Production in the ZKM. Karlsruhe, Germany

Lead the Way by Marcus Neustetter is a triptych, fashioned from the physical and audio-visual debris of collaborative performances in Dakar, Johannesburg and Karlsruhe. Its immersive shadowscape is populated by ritualistic objects, Chinese electro-consumer junk and the bodies of exhibition visitors and those of the artist and his dancer, musician and poet collaborators (at ZKM in dialogue with Johannesburg robot fabricators Paul Setate and Janus Fouche and German performer Mira Hirtz and sound-artist Nino Alonso). The

installation implicates space, bodies and objects in the artists struggle to make sense of conflicted white subjectivities in contemporary, post-colonial, digitally mediated settings. The robotic lights that are panning the installation in search of a stable reference point, occasionally connect to the path of South Africa's dysfunctional satellite, Sumbandila. At once precisely locatable and lost in orbit, Sumbandila provides a broken techno-poetic reference point in the shifting imaginary territories of the installation. Lead the Way is a translation of the satellite's official Venda name.



The Vertical Journey - a tribute to the still unknown,
2019

Planetarium films and performance.
Naval Hill Planetarium, Bloemfontein, South Africa

The artist and his collaborators explore spaces in between: from the vastness of the universe, with earth as our space ship, to the temporal experience of the everyday. In July 2019 The Vertical Journey at Naval Hill Planetarium, Bloemfontein, launched a series of planetarium dome short films accompanied by live improvisations. The series is developed out of creative experiments with local artists, learners from Navalsig High School, the Naval Hill Planetarium and the Boyden Observatory.

This work ambitiously attempts to imagine, manifest and animate the mysteries of infinite space while at the same time conjuring the unarticulated stories of the people that live in the city where the planetarium dome rests.

The programme is realized in collaboration with the Programme for Innovation in Artform Development (PIAD), an initiative of the University of the Free State and the Vrystaat Art Festival, through the generous support of The Andrew. W. Mellon Foundation. Project partners in 2018 and 2019 are the Trinity Session, Navalsig High School and surrounding community, the Naval Hill Planetarium and the Boyden Observatory. The Vertical Journey won The Blinkers Award for best Live and Experimental Art Production at the Vrystaat Art Festival 2019.

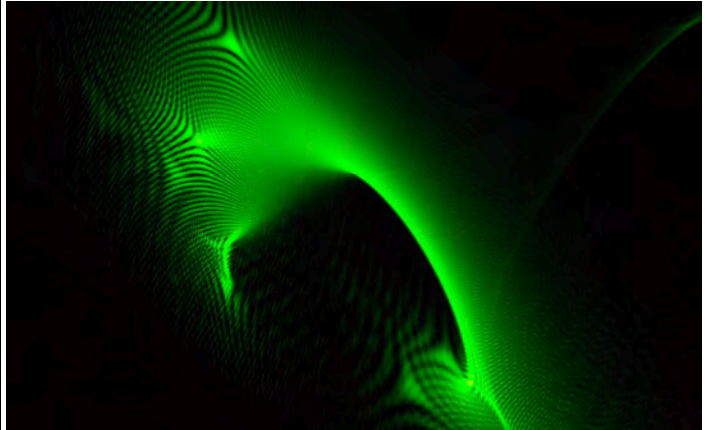
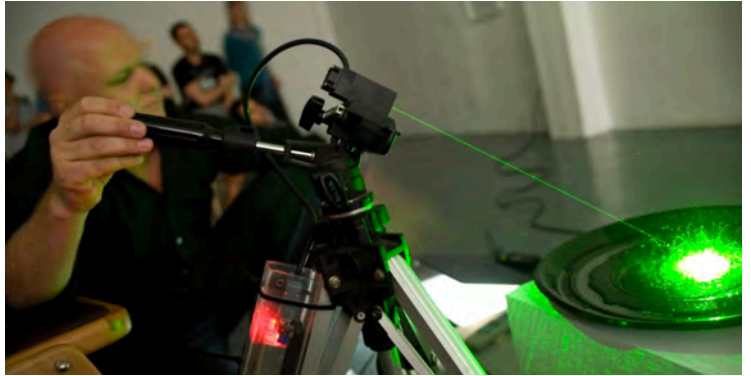


The Sutherland Project and Sutherland Dome, 2011-2018

Community engaged project and corbel rock and steel structure. In collaboration with Bronwyn Lace. Sutherland, South Africa

Neustetter and Lace's, 8 year project in Sutherland, working with archeologists and astronomers in the heart of the Karoo, a semi-desert in central Southern Africa. The artists sought to create connections to the publicly unacknowledged history of the early inhabitants of the area and to highlight the loss of expression in the current communities identities through the persistent oppression by

the early farmers before, during and after the Apartheid regime. This art-science-crossover project has resulted in permanent public artworks, workshops, kite flying festivals, community centre activations, history and memory tours looking at sites of the forced removals, and several opportunities for supporting the local economy. Both artist's have collaborated and introduced their personal production and interests into different aspects of the project. The work presented here is an example of an intervention into the astronomical observatory landscape through a community dome. An embassy for the disempowered local community to claim back land used for scientific pursuit.



Chasing Light, 2012

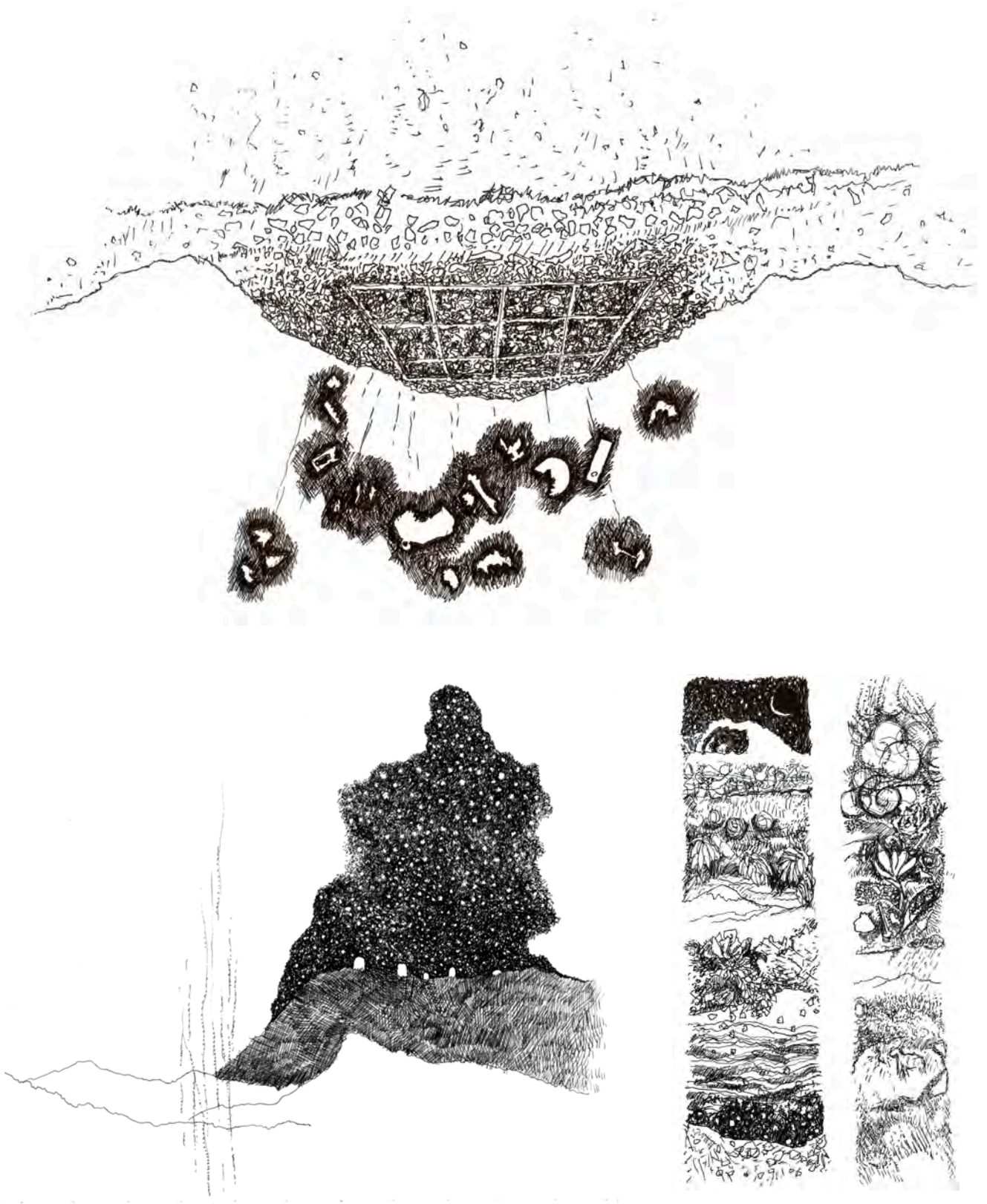
Light and sound drawings and installations.

Various locations across Europe, South Africa, USA

Chasing Light is an intervention based on Neustetter's excursion to Norway where he attempted to see the Northern Lights. Due to bad weather Neustetter was unable to fulfill his goal, leaving Norway with an experience lost.

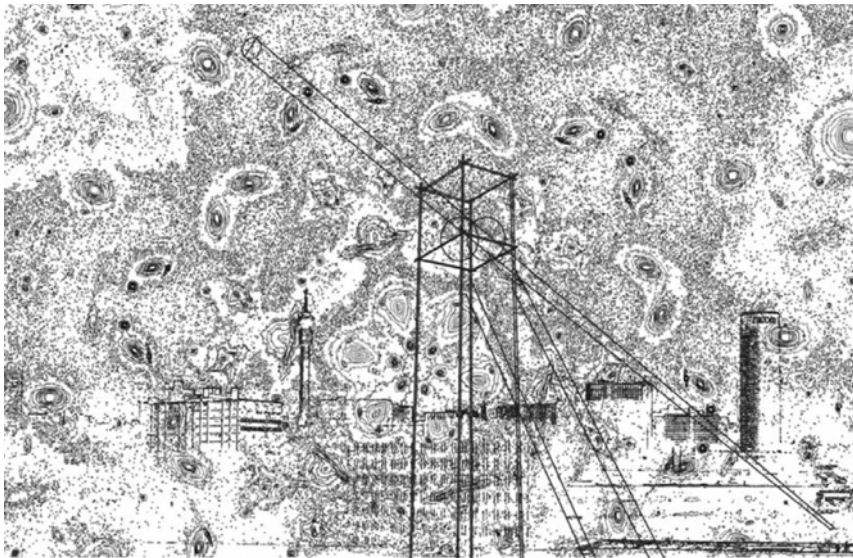
However, in collaboration with his travel partner James Webb, Neustetter was able to gather some relevant documentation from his search in the form of sound recordings, a series of light drawings that depict his journey and search.

From this foundation Neustetter attempts to re-visit his journey in his studio he played the sound through a tray of water. Bouncing the laser beam off the surface, he created his own version of the northern lights on his studio wall. The resulting video and sound has been exhibited in shows and planetaria around the world.



Studies of the Vertical Gaze, 2008-2021

Drawn explorations of archeological mysteries and astronomical unknowns in diverse media.



The Observatory in the making, 2008-2012

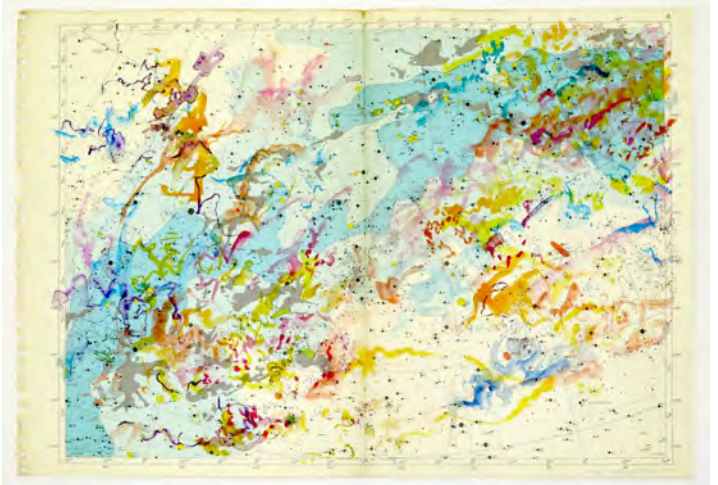
Installations, exhibitions, drawings, models and interventions.
South Africa

Neustetter has always had a pre-occupation with mapping and drawing Google earth perspectives as well as mapping and drawing the night sky in an attempt to understand his own position between the city lights and the stars. In his pursuit to develop his artists' perspective, Neustetter has been drawing, photographing, printing and constructing models and installations.

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Over the years these present a journey of drawings and make-shift structures in relation to documentation of other significant experiments and discoveries around the world from archaeological sites to mountain summits and telescopes. His orientation, however, does not centre on a horizontal perspective rendering, but rather on a vertical one, looking up into the night sky and the stars, or down onto earth.

MARCUS NEUSTETTER



Exploring Celestial Maps, 2018

1950s celestial map drawings under microscope.
South Africa

Drawing on 1950's star maps Neustetter is exploring the unknown and undefined in these graphical representations of this mysterious world. In doing this he draws under a microscope where each small hand-made mark and line becomes a bold statement on the printed pixel. Under this enlargement the artist only sees a fraction of the larger work he is making resulting in a poetic contrast of the free explorative drawings in ink on the printed and scientifically calculated surface.



Cave, 2010-2014

Photographs, drawings, installations and projections.
Cradle of Humankind, South Africa

During Neustetter's research with archeologists in the caves of the the Cradle of Humankind, Neustetter photographed the openings of the caves from the inside outwards. The resulting photographs developed a body of work speculating these portals of time in installations, drawings, projections and installations.



The Rocket Factory, 2014

Building conceptualisation and transformation inside and out - facade, furniture, artworks, installations, lighting, rooftop rocket. Furniture production with Paul Setate. Johannesburg, South Africa

A conversation between Neustetter and the artist and property developer playfully speculated that this building used to be a rocket factory in downtown Johannesburg. A narrative

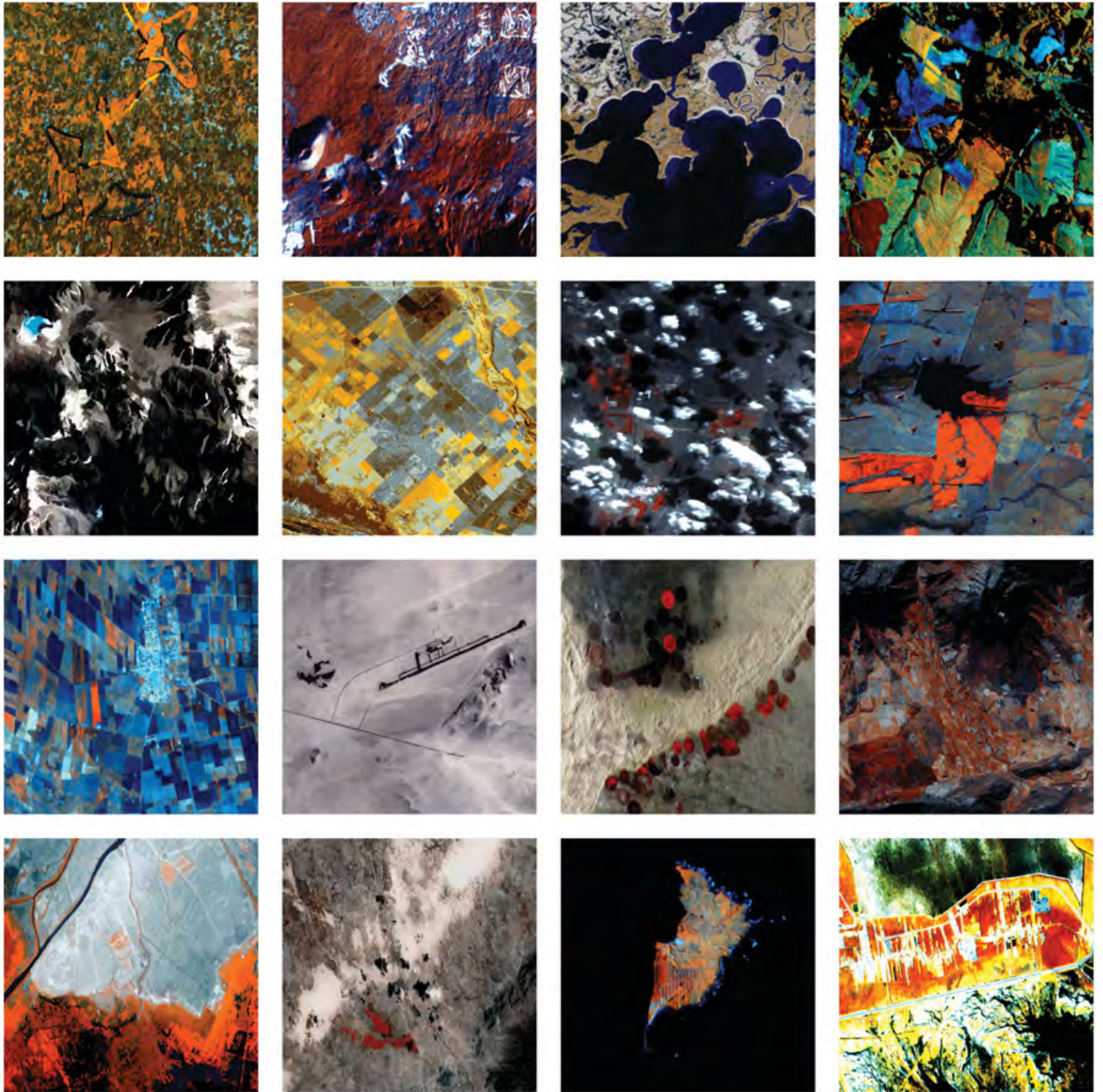
was built by using and transforming elements from this building into a lifestyle experience through repurposing and recycling. The facade artwork, a Google Earth trace of the area (a satellite's perspective sent to space by rockets), a rocket sculpture on the roof and an integrated design language throughout the building, marries artistic expression, and refers to the mysteries and myths surrounding this building's past with its current context.



Sumbandila, 2021

Solo exhibition at TMRW Gallery.
Johannesburg, South Africa

After a decade of collaborating with and attempting to engage the defunct lonely orbiting ambassador, Sumbandila Satellite, Neustetter's solo exhibition tracks this journey of artworks.



Somewhere - perspectives 1-16, 2012

Digital prints on archival paper.

In collaboration with Sumbandila Satellite, South Africa

Marcus Neustetter's interest in perspective and his continuous fascination with Google Earth has led him to collaborate with the South African Sumbandila Satellite in creating a series of digital prints that are abstracted views of unknown places. While abstract and almost painterly in its marks, this body of work in relation to its sister set of Google Earth traces, also explores the questions of power that comes with the ownership of the technology that provides this perspective. On the African continent its access and application is limited - Sumbandila Satellite for example has ceased sending images for the past years and is a silent African ambassador orbiting the earth as space junk.



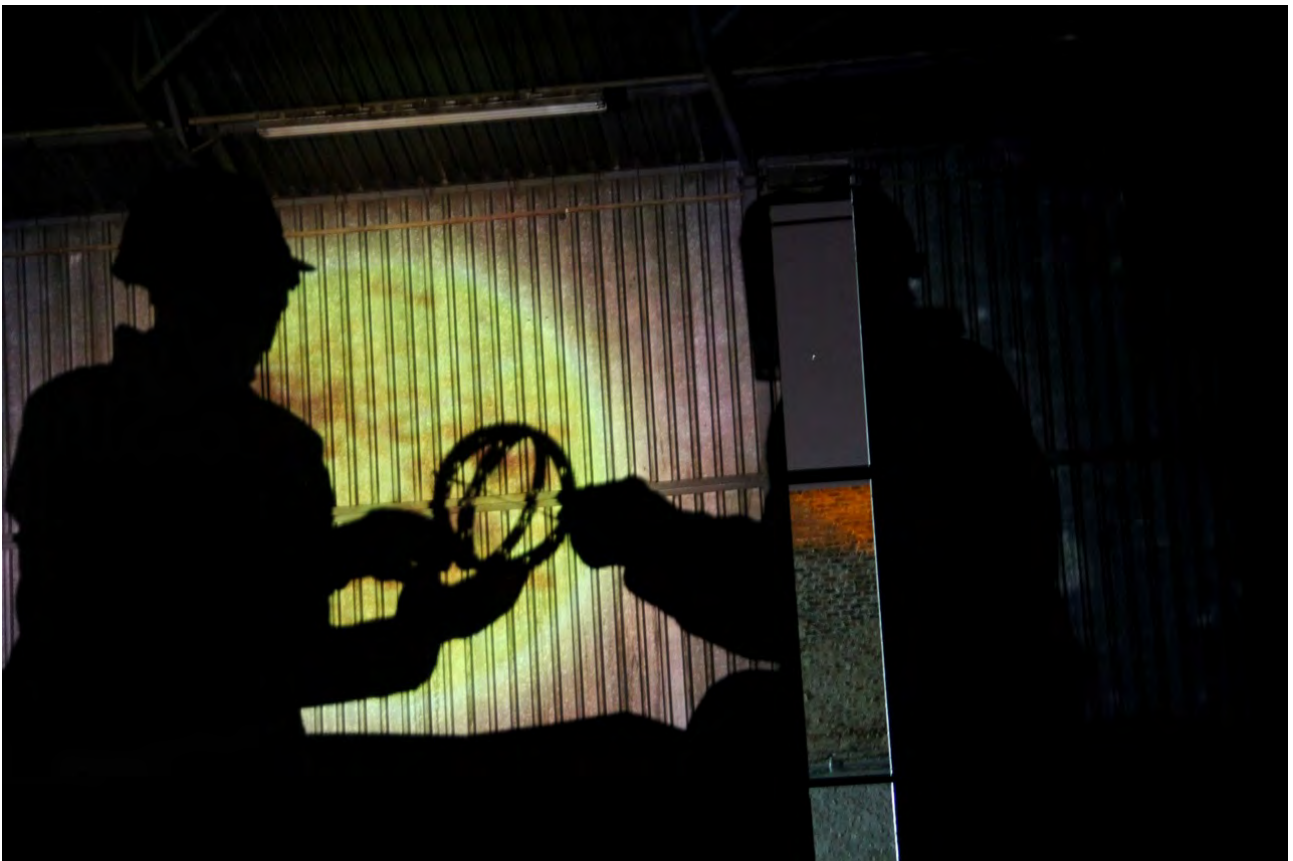
Space Journey - Rocket Factory, 2014

Immersive performance experience for the launch for the Rocket Factory.

Johannesburg, South Africa

A building, speculated to have once been a place where rocket parts were manufactured, carries its legacy in the artwork by Marcus Neustetter. This artwork has been proposed in conjunction with the coming transformation of the building. The facade artwork, a Google Earth trace of the area (a satellite's perspective sent to space by rockets), a rocket sculpture on the roof and an integrated design language throughout the building, marries artistic expression, reference to the mysteries and myths surrounding this building and contemporary living. Art, design and functional living are fused into a visionary new development - The Rocket Factory.

"Rocket Factory visitor, you are committing to full suspension of disbelief as you join us on a journey to an alternative space. As travellers, you will discover a new world and alternative mode of being existing on the other side of your ascent toward the light. The Rocket Factory, once speculated to have been a manufacturing space for rocket parts, now acts as a vessel for travel to a new and aspirant world. A series of sensory experiences have been created through high and low tech devices to transport you to this world & ignite your imagination: this journey is yours to create. Please assign yourself a code upon entry and use the suits provided. Shortly after entering the building, you will be met by experienced explorers who will guide this journey into the Rocket Factory, beginning with the ascent. This is not a destination focused journey, and you will end up right at the very beginning..."



Space Journey II, 2016

Exploration film.

Johannesburg, South Africa

This experimental video work was produced while on a construction site in the Johannesburg inner city, the 'explorers' filmed are both currently migrant workers in Johannesburg. The video was made possible with the contributions of Victor Neustetter, Paul Setate and Artwell Moyo.

"I am interested in how we make sense of the unknown territories that we enter into. For years explorers, scientists and artists have speculated the landscapes of foreign planets. But we do have to look into deep space to allow our imaginations to taken over... *Space Journey II* is filmed in a neighbouring building in Johannesburg (the city of gold), a place just as uncertain and in transformation; Especially for foreign workers looking for their gold and meaningful existence." Marcus Neustetter



Bird's Eye View, 2018

Site-specific installation in granite, perspex and light.
Cape Town, South Africa

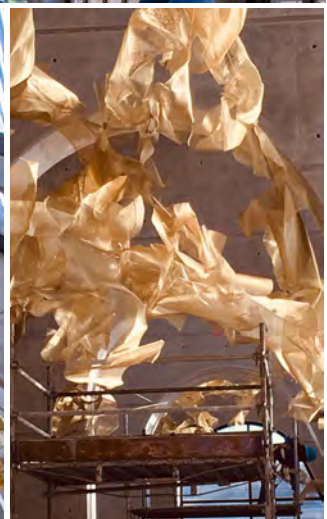
Consistent with the artist's interest in mapping of juxtaposed spaces and borders through different perspectives, the engraved black stone is an abstracted aerial view trace drawing of a section of the ocean and the exclusive Clifton area.

As a backdrop to the entrance of Clifton Terraces residences this artwork is introduced by a suspended light installation. This part reflects the other side of the mountain and the Cape Town area in the form of an artist trace of the poorer Cape Flats and township area that lead into the Indian Ocean. Distant perspective and abstraction aestheticise a Bird's Eye View that is made up of natural and social territories and borders and subtly poses critical questions about the extreme economic divides.



From Volcano to Impact Crater, 2015
 Site-specific front door artwork in wood, glass and steel.
 Johannesburg, South Africa

Mapping the geography around the immediate site of the house, locates the work in an aerial view of the larger Johannesburg region and beyond - from an ancient volcano on the one side to a meteorite impact crater on the other - both forgotten but essential in the creation of life in the region.



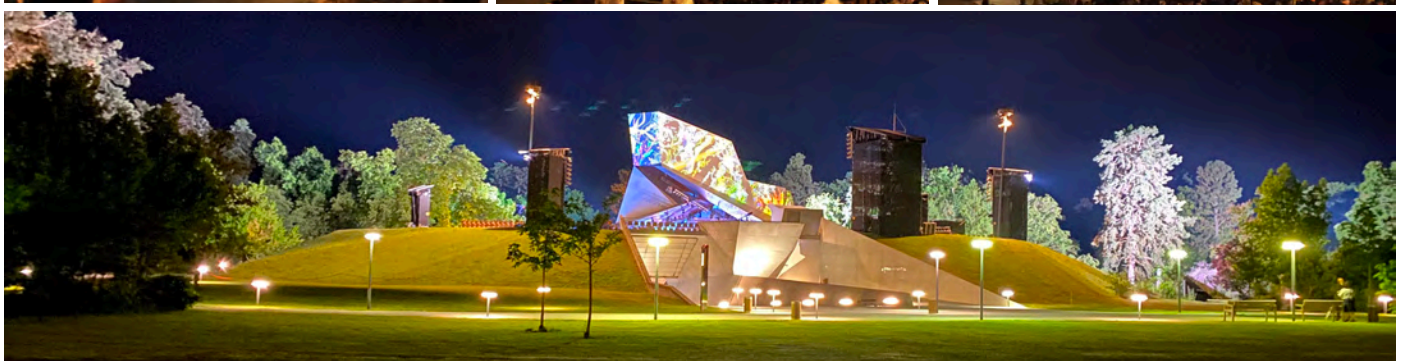
Murmuration, 2019

50m long anodised aluminium installation and lights.
In collaboration with The Trinity Session
Sandton, South Africa

Referencing studies of aerodynamics and flight, the work suspended through the columns is an exploration of movement and wind. The majestic hand-modelled flock of clouds of anodised mesh stretches the full width of the building, articulating moving air in a wind tunnel above our heads. The nature of this hard metal is turned ephemeral, it plays with light and shadows and reconnects us with the spiritual and unknown.

Drawing light and casting shadows

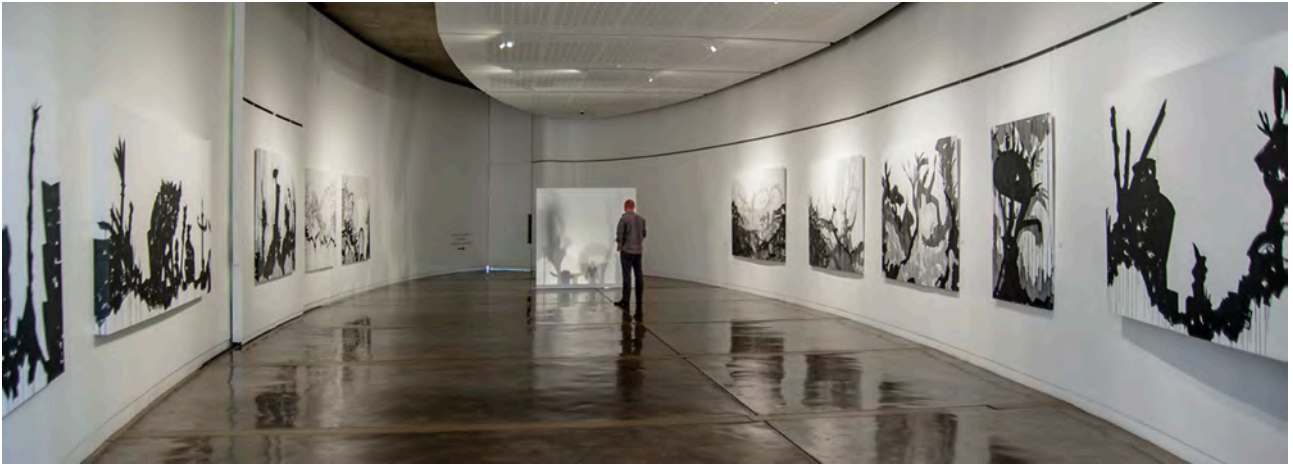
- actions towards
unearthing the
unseen and
illuminating the
unknown.



Light Score, 2021

Light, laser and video projections for the Sommernachts Gala.
In collaboration with OMAi.
Grafenegg, Niederösterreich, Austria

In an interchange with exuberant scores for the 2021 Sommernachts Gala, light drawings capture our collective imagination and seek to re-inspire. This is an honouring of our natural environment and a harnessing of our willingness to collaborate and create meaningful sustainable visions. Abstract marks dance around organic complexities and call on our capacity to observe, feel, act and shift.



OCCUPY, 2011-2016

Research and production at the Smithsonian National Museum of African Art, Washington DC, USA and solo exhibition at Circa Gallery, Johannesburg, South Africa

Occupy is ethereal evidence of an artists' investigation in to the storerooms and archives of some of the world's largest museum collections. From the Smithsonian museums in Washington DC to the Egyptian Museum in Cairo, from Johannesburg to Hong Kong to Vienna the artist is on a quest. In conversation with the collections custodians and curators Neustetter switches off the lights and arms himself with a torch and camera. The results are shadow landscape videos that have stimulated and given rise to a light and shadow installation as well as a large body of brush

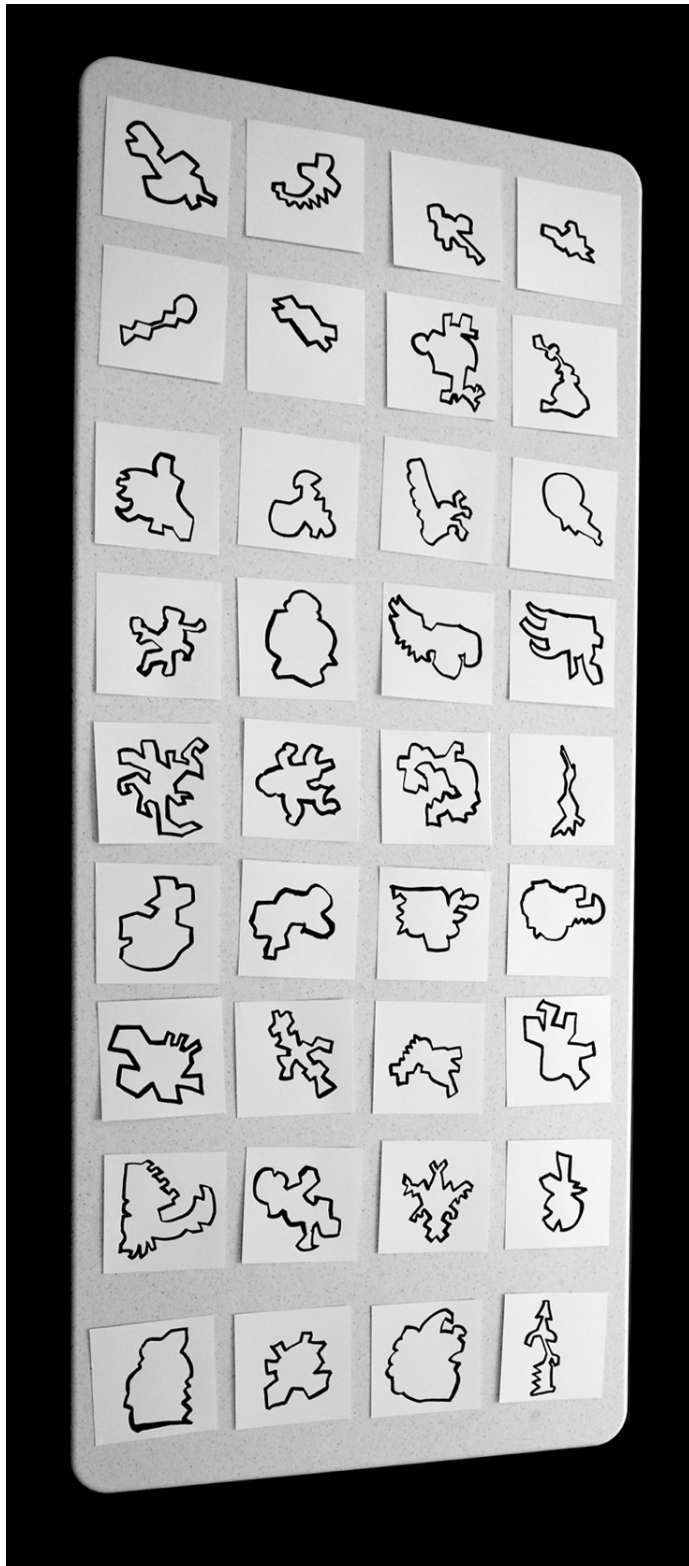
drawings and paintings. For Neustetter, *Occupy* is as much a critical consideration in to the historical and continued claiming of culture as it is a personal exploration of the unknown. As an artist he is known for his devoted depictions of in-between spaces. His thinking has often been inspired by the work of archaeologists and astronomers and has led to a quest to represent the vertical gaze. This search has resulted in a large and poetic trajectory of work in an extensive range of media. It is this ongoing conversation in Neustetter's work that has pulled him in to the art history and ethnographic museum space.



Curated Collections, 2016

Investigations into the collections of the Wits Art Museum during the solo exhibition *Into the Light*, WAM, Johannesburg

Artistic interventions and responses to works from the African art collection at WAM showcasing the complexity of appropriation and ownership.



Within, 2015

Responsive collection installation for the New work residency and visiting artist at the Carlos Museum and Emory University, Atlanta, USA



Following the exploration of the storage units of the museum, Neustetter speculates hidden treasures in the transport crates of the museums in a series of drawings and films. Manipulated crates were there reintroduced back into the storeroom with the artists drawings to be reused and rediscovered.



The Public Collection - Cairo, 2016

Site-specific installations of Egyptian artifact replicas, video and light projection.
Cairo, Egypt and Johannesburg, South Africa

The major museums of the world hold collections of African art and artefacts from across continent. Most of these objects are not on display but rather lie in waiting, tagged, archived and cushioned. The storage of these objects serves a new function - one that is even further removed from their original home and usage.

This diaspora of African art and artefacts has long fascinated Marcus Neustetter in his pursuit to better understand the continent he comes from. Visiting major museums, Neustetter has been exploring the storerooms in which these objects are found much like he imagines colonial explorers would have moved through Africa. Armed with a light and a camera, Neustetter enters darkened storerooms and allows for chance encounters with these objects, by doing this he creates

shadow-scapes. Conceptually Neustetter's shadow-scapes echo imaginary landscapes - those spaces once colonised by the same nations to whom the museums belong.

In Egypt, Neustetter has been struck by vast gaps in local collections of artefacts versus what is currently strewn across the world. This is not only the case for 'authentic' items, but the same can be said for souvenirs and replicas. In some cases, black market trade fakes and simple tourist copies of heritage treasures can be found in street markets of Cairo, the authentic examples can only be found in distant Museums.

The installation for the Cairotronica exhibition explores light and shadow play with the above described objects sourced from markets in Cairo. As a site-specific response this work is as much about Neustetter's exploration of local sites and landscapes as it is about manifesting imaginary landscapes. museum that host these global heritage treasures.



Shadow-Scape, 2018

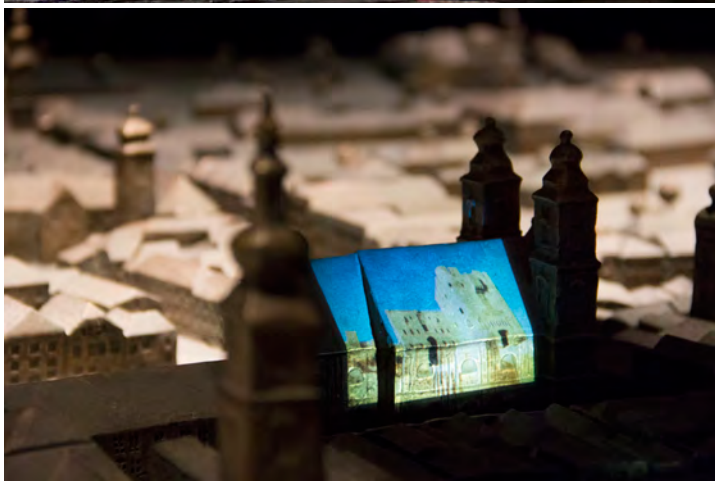
Exploration and public projection of the Roemer-und Pelizaeus-Museum Hildesheim, Germany as part of the EVILICHTUNGEN FESTIVAL

Exploring the collection of the Roemer-und Pelizaeus-Museum in Hildesheim, Marcus Neustetter engaged with the collections and a select audience in the dark,

|||||

filming the shadows of the diverse cultural objects in order to create shadow landscapes. These “scapes” attempt to evoke the imaginary context from which the objects come. The resulting shadow film and sound artwork was then projected on the outside of the building reflecting the museums content and the workshop narratives in public space.

MARCUS NEUSTETTER



Foreign Scape, 2016

Site-specific temporary shadow installations, video and light projection.

Linz and Vienna, Austria

The public projection and shadow interventions are created while exploring collections of Syrian artefacts

|||||

within Austrian museums, by turning off the storage room lights and moving through the archives with a torch. Neustetter and immigrant participants creates somewhat abstracted shadow-scape films that translate artefacts in to metaphors and evoke enquiries in to the positions Syrian people living in Austria occupy.

MARCUS NEUSTETTER

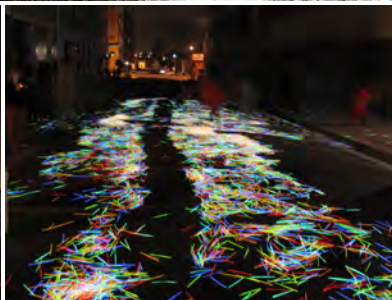
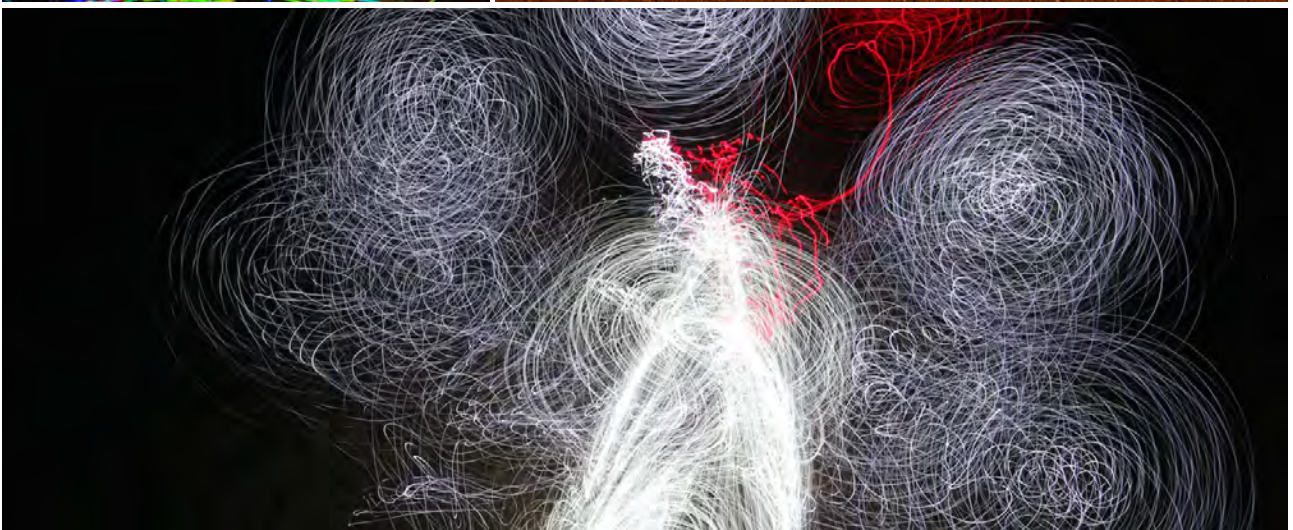


Loot, 2016

Ink on canvas drawings.
Vienna, Austria

This body of work was produced in response to the words of a Syrian refugee in a 2016 workshop in Austria. One of the participants expressed that “The West wants our treasures but not our people” and went on to describe the landscape of destruction back home.

These large-scale responsive brush painting are an extension of the body of work titled *Occupy*, dealing with Neustetter’s reflections on appropriation and migration of objects and people. Neustetter spent time in Vienna filming Syrian objects in historic collections as a way of meditating the comments mentioned above. The resulting shadow-landscape videos have stimulated interesting dialogue and given rise to light and shadow installations as well as a large body of brush drawings and paintings.

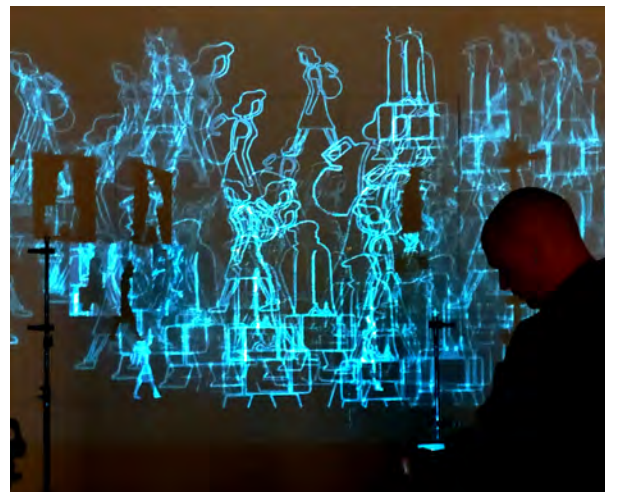


Into the Light, 2006-2016

Over 30 community engagement performances and exhibitions across South Africa

Exploring archeological and cosmological mysteries in his quest for meaning the artist's investigation focus on the spaces of in-between, within and between these disciplines. The artist uses light as a medium for storytelling in his artistic practice. By inviting audiences from various communities across South Africa to engage with a variety of handheld light-sources at night. Neustetter enabled a playful interaction that ultimately culminated in a series of light and long-time exposure photographs and video work. These serve not as art objects in and of themselves, but rather as traces of local encounters in time and space. The light-based

activations occur in conditions of darkness, which affords the participants near-anonymity and encourages individuals to express their stories physically. By encountering darkness, the journey through time and space is completed. Long-time exposure photography and the resultant distorted imagery and abstraction of the human form allow for multiple interpretations. Neustetter reminds us "Darkness, for all its generosity in this instance, also demands a critical engagement with the very idea of 'light' and the ownership and distribution of energy resources in South Africa and Africa." The power struggle between those that have and those that do not is evident in the access to light and electricity across the globe. The impact of colonial history and apartheid legacy is evident in some of the recorded actions by individuals from the areas with which Neustetter has engaged.

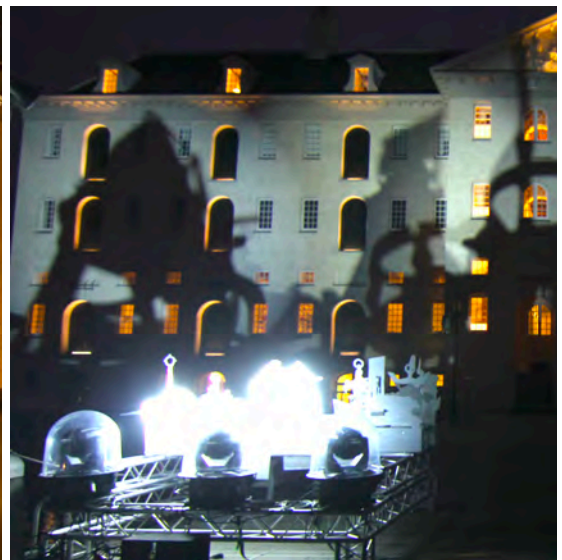


Outside-In, 2020

An Otto Neurath inspired site-specific public space and museum interventions in collaboration with Walter Stach in co-operation with the Österreichischen Gesellschafts- und Wirtschaftsmuseum. Vienna, Austria

Using Otto Neurath as inspiration Stach and Neustetter have been playing with the ISOTYPES in their collaborative work for several years in interventions in

South Africa addressing questions of migration and inclusivity. Extending the Neurath exhibition in the Gesellschafts- und Wirtschaftsmuseum in Vienna they then took to the streets around the museum and explored public projections. Finally they applied interactive interventions in the museum during the Long Night of the Museums in 2021 towards the next steps of the project.



Shadow Scape - familiar & unknown, 2018

Moving light shadow projection of museum artefacts commissioned for the Amsterdam Light Festival 2018 with the Het Scheepvaartmuseum. Amsterdam, Netherlands

Neustetter researched the maritime museum's collection, which contains around 400.000 objects relating to Dutch maritime history, and selected a variety of objects linked to specific stories and perspectives related to power and colonial pursuits. Neustetter recreated these objects as flat silhouettes and placed them around the building. By alternating illuminated silhouettes with multiple search lights, the shadows overlap each other in different ways,

consequently creating a range of patterns and imagined landscapes. This can be viewed as a map of light and darkness: a shadow scape. The artist compares this process to the maps drawn by Dutch settlers and traders who travelled different continents and appropriated entire territories, cities, villages, (art) objects, and people. Neustetter shows us that tools of exploration and objects that were once taken as souvenirs and are now stored in the dark, he seeks for this objects to be 'brought to light' and become the subject of discussion around contemporary power relations and ownership.



In the absence of Montezuma's Headdress, 2018

Community engaged light interventions.
Mexico City and Merida, Mexico

In this experimental performance, Marcus Neustetter sees himself as the facilitator and the public as the artistic contributors. Armed with cameras the artist merely documents the interaction of the passing public with a mass of glow sticks. . For the past 8 years Neustetter has asked people in diverse contexts to tell their stories with light and long-time exposure photographs. For the experimental performance in Mexico City the artist asked the public to play and express their ideas of the city through the use of glow-sticks. The result is not only a magical experience for the participants, but

personal and collective images reflecting on the city and its stories. The history and issue of Montezuma's Headdress was raised by the public. This feather-work crown belonged to Moctezuma II, the Aztec emperor at the time of the Spanish Conquest. However it is now in the Museum of Ethnology, Vienna, and is a source of dispute between Austria and Mexico, as no similar pieces remain in Mexico. For one night the public temporarily created the Montezuma's Headdress in light in Mexico City and Merida.



Entracte, 2010

Multi-channel building projection.
In collaboration with Stephen Hobbs.
Dakar, Senegal

Located in Zone A, Sicap, Maison 46, a degenerate, informally occupied building destined for demolition to make way for a skyscraper development, served as the focal point for an imaginative exploration of the potential futures of the site. With students from the Ecole de Beaux Arts, Hobbs/Neustetter presented a lo-tech multi channel building projection and performance for the Afropixel Festival in Dakar. *Entracte* is a response to the unusual circumstances where the predictable restrictions placed by western building standards; public health and safety, for example, are bi-passed by virtue of the experimental and opportunistic characteristics of perhaps less regulated urban situations. In this sense *Entracte* or intermission, took advantage of the gap in the narrative of urban planning and reflects on the potential of the creative city in Africa.



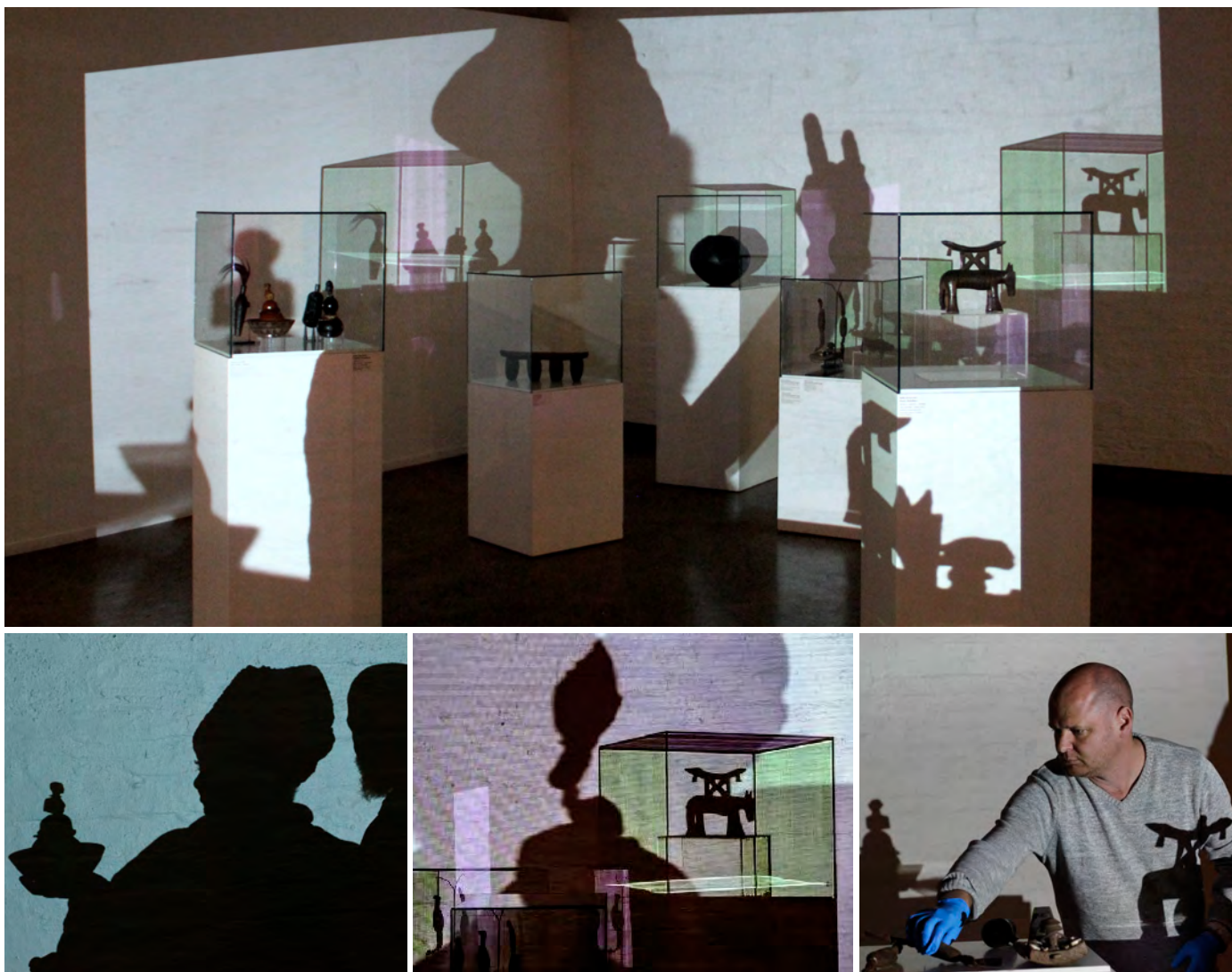
Black-Out, 2008/2009,

Public intervention project for Travesía at the Centro Atlántico de Arte Moderno (CAAM).

In collaboration with Stephen Hobbs
Las Palmas, Canary Islands

Reflecting on the strategic position of the Island of Gran Canaria, for passage to Europe, the curators of Travesía invited a range of contemporary African artists to respond to the myriad geopolitical and humanitarian issues pertaining to forced migration and integration into European societies.

Hobbs/Neustetter's work required the participation of the public as they called for the Inhabitants of Gran Canaria to turn off their lights between 17 October 2008 and 4 January 2009. If in complete darkness, the island would be invisible and thus, avoid immigrant boat landings. Using numerous public platforms such as television advertisements and poster campaigns in the vicinity of Las Palmas and greater Gran Canaria, Hobbs/Neustetter prompted the public and tourists to question their existence on the island and the extent to which the island as a strategic landmass for passage serves as an obstacle or enabler of integration.

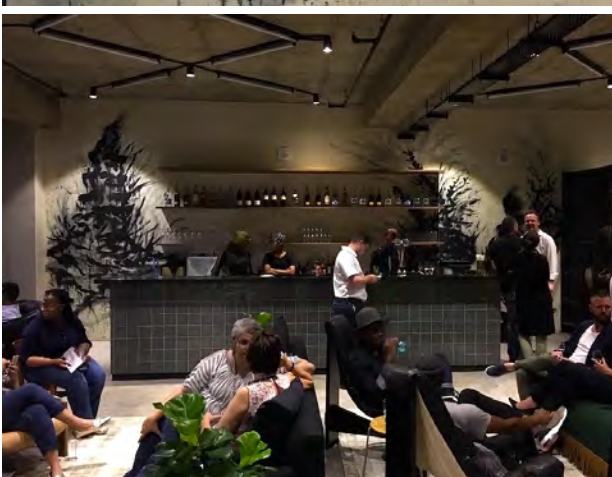


Embedded Conjecture, 2018

Collaborative sound, video, African artefacts and shadow installation.

WITS Art Museum, Johannesburg, South Africa

For this multi layered process, Neustetter has selected a number of ritual objects from the classical African art collections housed at WAM. Out of context they conjure imaginings of the intangible and mysterious. As an artist, Neustetter immerses himself in the unknown, hoping to make sense of his own position and identity, in response to the artefacts as a tool essentially technology towards personal provocation and challenge. For the installation titled *Embedded Conjecture*, Neustetter engaged with objects related to divination and ritual through filming poets Lebogang Mashile, Prophet JD and Mantala Nkoatse, who acted as interlocutors, between the objects and the audience. Their responses, in the form of immediate improvised reaction to the objects, formed the layered installation. The resulting sound and shadow landscape created an imaginary speculation attempting to reflect as much on the embedded origin and use of the objects as it does in exploring provocations for future projections.

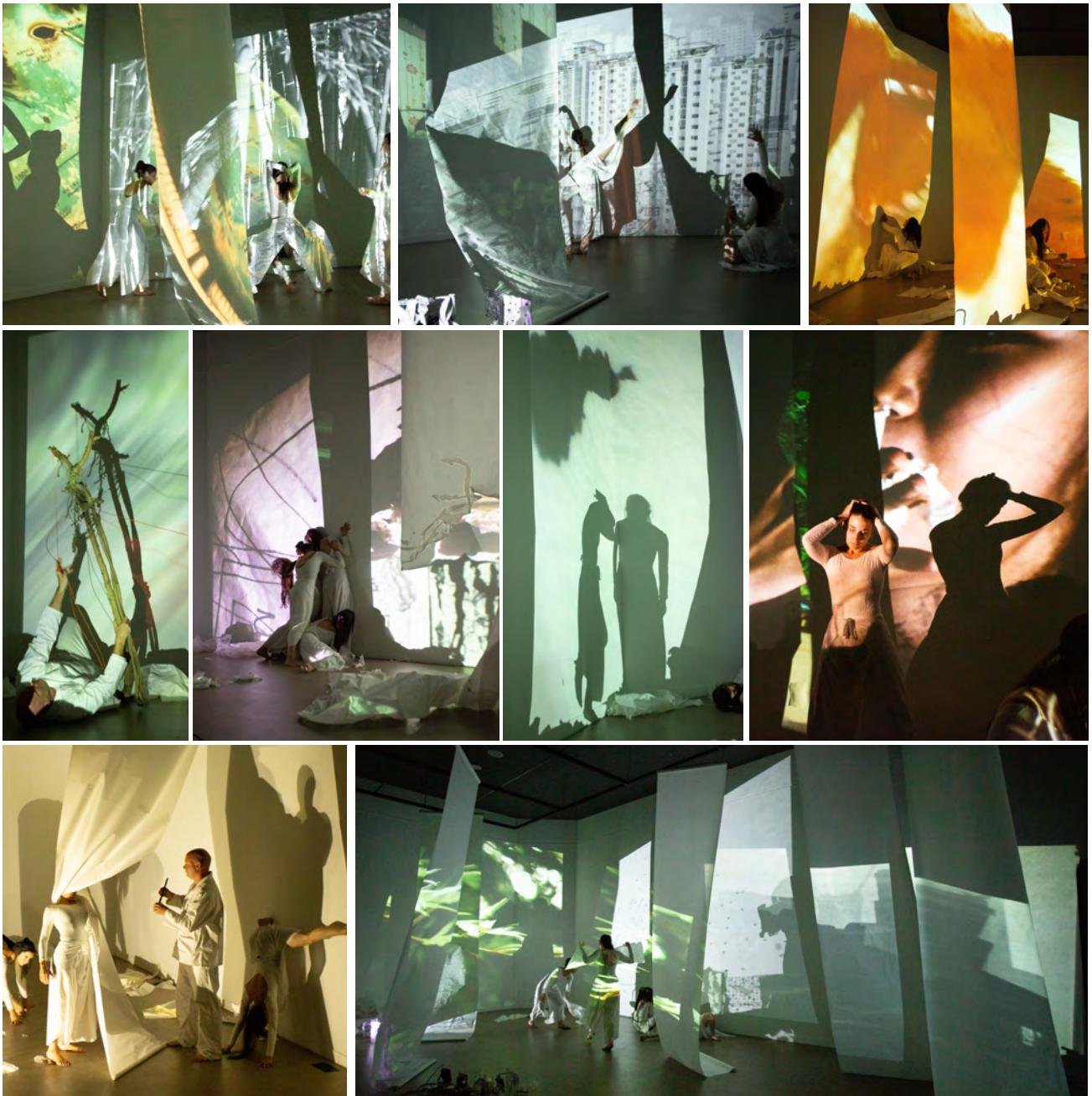


Shadow Scape, 2016

Water-based paint on wallpaper.

Hallmark House, Johannesburg, South Africa

The artwork takes its inspiration from shadows of African artefacts currently stored in the unseen archives of major collections around the world. These shadows create abstract landscapes that reference the objects displacements - i -. Positioned in a chic restaurant and hotel in downtown Johannesburg the work seeks to remind visitors of the complex cultural history of contemporary Johannesburg.



Searching Darkness, 2019

Public experimental workshop and durational performance for ISEA2019.

Kwangju, South Korea

In a search for the dark corners of lit cities we find ourselves searching the spaces between the rigidity of the organized systems and the city grids. We look for the respite from the connected, surveilled and illuminated spaces in an attempt to find and celebrate darkness and silence. Part of this search is to experience these found spaces, attempt to capture them in image and sound, acknowledge their juxtaposition to their surrounding activity, map them onto the city grid and publish these findings.

This performative workshop and performance installation is in line with a trajectory of the artist's light interventions and community engagement projects questioning the meaning of darkness and silence in the context of South Africa, across Africa and Europe. The play of darkness and light is one that is not only easily accessible to participants and audiences, but can be read as highly critical of social conditions and behaviour, the power of politics and propaganda, and evidence of control and surveillance.

With the participation of the Radford University (USA), College of Visual and Performing Arts, Department of Dance
Choreographers: Ji-Eun Lee, Sebrena Williamson
Performers: Caroline Beard, Zoe Couloumbis, Monica Tirado, Sebrena Williamson