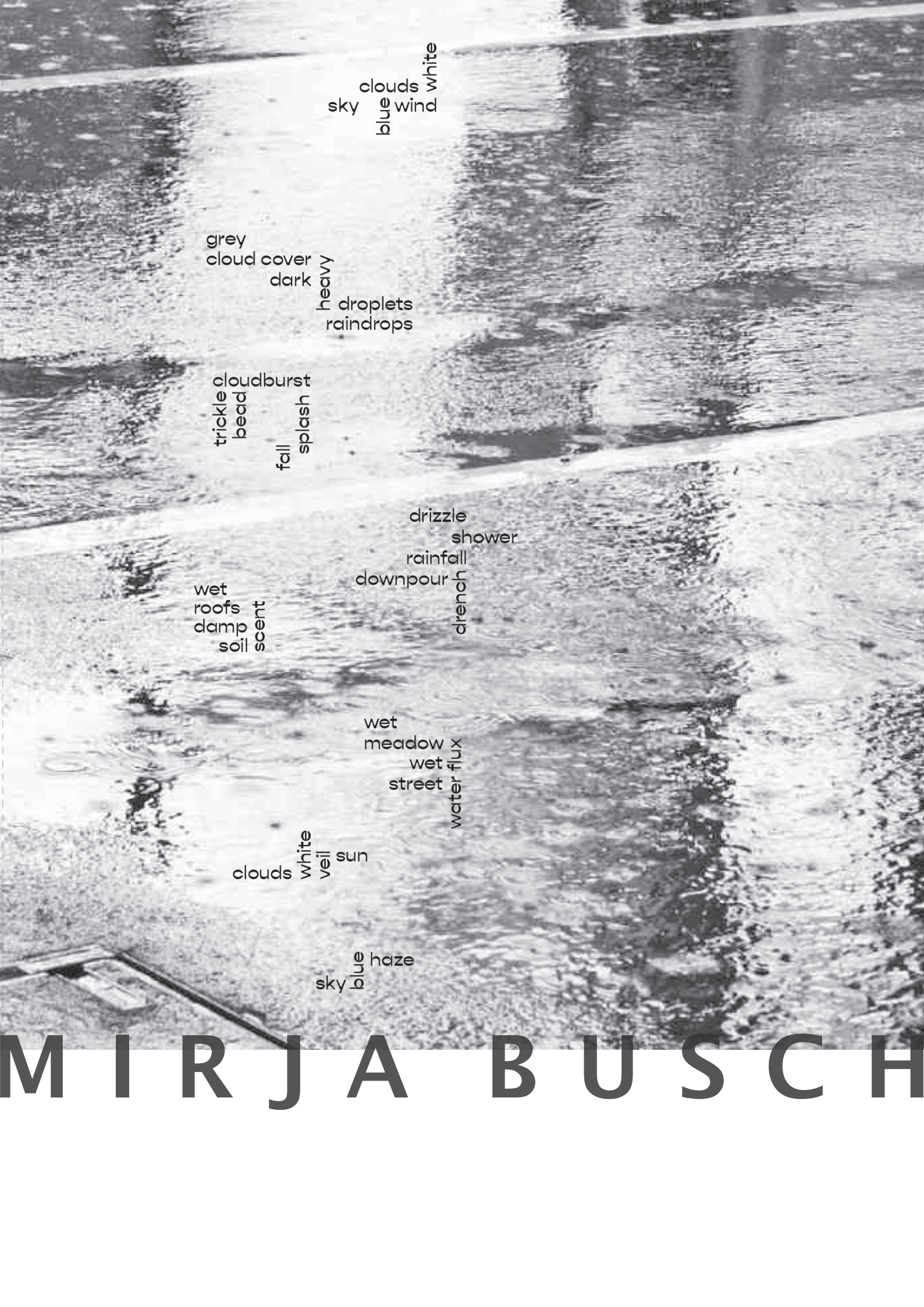




clouds white
sky blue wind

grey
cloud cover
dark heavy
droplets
raindrops

cloudburst
trickle
bead
fall splash

drizzle
shower
rainfall
downpour
drench

wet
roofs
damp
soil
scent

wet
meadow
wet
street
water flux

clouds white
veil sun

sky blue haze

M I R J A B U S C H

Mirja Busch

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Lives and works in Berlin, Germany

Contact

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Education

2008–2009	Postgraduate studies 'Magíster en Artes con mención en Artes Visuales', Universidad de Chile, Chile
2005–2006	'Meisterschülerin' of Prof. Frances Scholz, Braunschweig University of Art-HBK Braunschweig, Germany
2005	Diploma in sculpture and photography, Braunschweig University of Art-HBK Braunschweig, Germany
1999–2005	Study of Fine Arts, Braunschweig University of Art-HBK Braunschweig, Germany

Do puddles have intrinsic colors? Can you plant earthworks or distill the essence from a theory book? Is the soundscape of a Land Art-work restricted by authorship?

Coming from an education in minimal sculpture, material experimentation and spatial and pictorial theory, Mirja Busch works with material transformations and shifts in media to capture in-between and resonating side-phenomena. Her artistic practice is process-oriented and focuses on inventing material, conceptual and evocative operations to make visible the atmospheric or immaterial.

Busch's work is influenced by an extended research stay at the Special Collection of the former CAVS at MIT. Her longstanding engagement with the sites of the historical Land Art movement has centered around the question of how 'authentic' experiences are created and mediated through documents.

Busch's works involve precise concepts and actions that open up spaces and moments for new encounters and experiences. The archive, the collection, the creation of documentary evidence are some of the forms her works take. Her spatial installations, conceptual photographic works, and site-specific interventions create cosmoi that stimulate the beholder's speculations. A subtle humorous oscillation in her works invites you to try a new perspective.

Puddle Watching

Artistic walk and book



P U D D L E W A T C H I N G

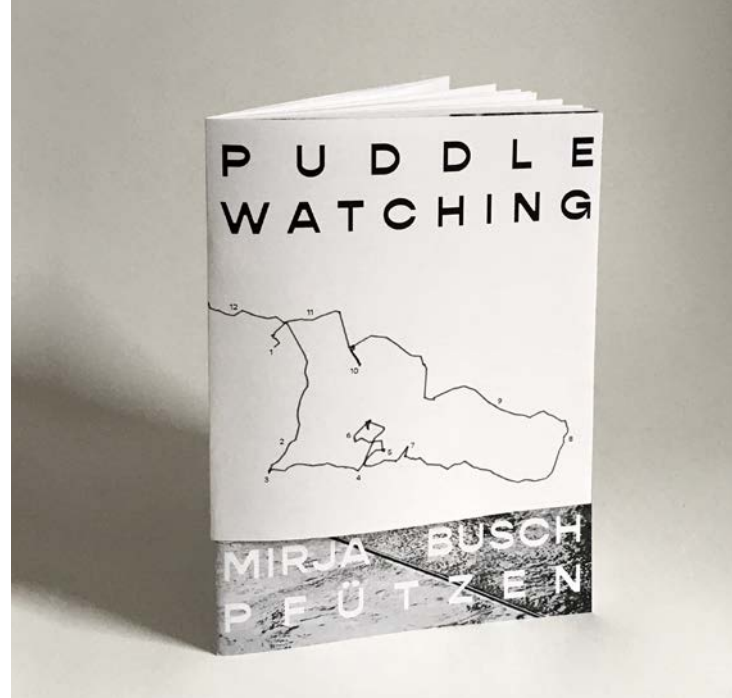
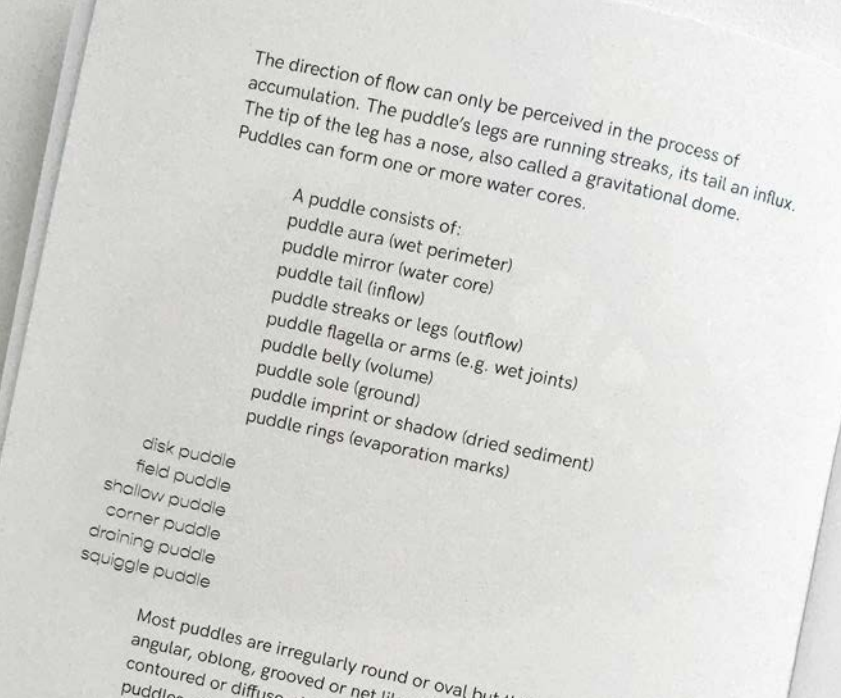


Puddle Watching (Walk) (2019)

Artistic walk that makes selected Berlin puddles visible, visitable and experienceable - even in a dry state. From the Double Core Puddle to the Majestic Red Shield Puddle, different puddle species and their site-specific behavior are discussed, thus offering a new view on puddles.

Guided walk. 60 minutes (10 puddles) or 90 minutes (15 puddles)

Images: Guided walk on the occasion of the exhibition „Tracks in a box-When artists make guided tours“, CLB Berlin, 2019.
Three puddle examples: Magestic Red Shield Puddle, Toucan in the Pelican, dried Dual Flagella Puddle



Puddles are fluid. They are flat. Puddles are fleeting yet constantly return. Sometimes they are there, sometimes they are gone.

But they always come back to the same place – their place, their hollow, sink, hole. They are faithful, though not reliable. The water changes, every rain is different. Puddles are more than water.

Puddles are silent. Some start to smell.

Puddles gather. Mostly they flow purposefully, attracted to their location. A few remain bravely on level ground, powerfully held together by tension alone, limited only by themselves. Unprotected, they are exposed to evaporation and are, as so many, trampled, dispersed. Sediment marks and stains commemorate them.

Puddles snuggle, they nestle on floors, glide into grooves and holes. They follow irregularities, conform to every bump and dip. They smooth the surface, belie the depressions they fill. They lie spread out on streets and pavements, courtyards and squares, reflect the world around them with serenity. All that is above them, especially the sky and the clouds from which they have fallen, they will again at some point become. Their time on the ground is limited.

The sun makes them disappear. Evaporate. Ascend into the atmosphere. Sometimes the air is full of puddles.

Puddle Watching (2019)

Booklet about the nature and behavior of puddles in the city. In addition to observations on specific puddles, the book offers a new terminology and language to speak about puddles in a more differentiated way.

Publication. 22 pages, black and white. With integrated map for a self-guided puddle walk in Berlin.

Grafic design: Anna Mandóki, English translation: David E. Selden

Different
Basic Shapes
of

P U D D L E S

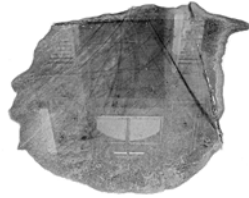


Fig. 1.

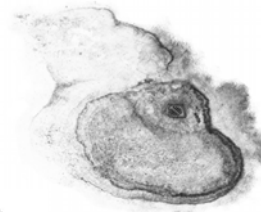


Fig. 2.



Fig. 3.



Fig. 4.

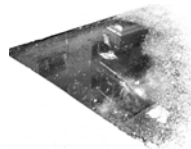


Fig. 5.

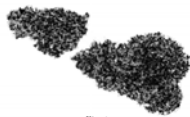


Fig. 6.



Fig. 7.



Fig. 8.



Fig. 9.

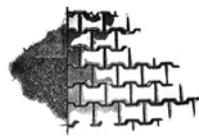


Fig. 10.

1. Shield puddle (dipcus planus) 2. Cloudlet puddle (nimbus)
3. Round puddle (rotundus) 4. Groove puddle (striatus) 5. Angled puddle (angulus)
6. Chain puddle (series continuus) 7. Tatter or splinter puddle (multi diffidi)
8. Oval puddle (ovatus longus) 9. Gestalt puddle (formi figura) 10. Flagella puddle (flagella)

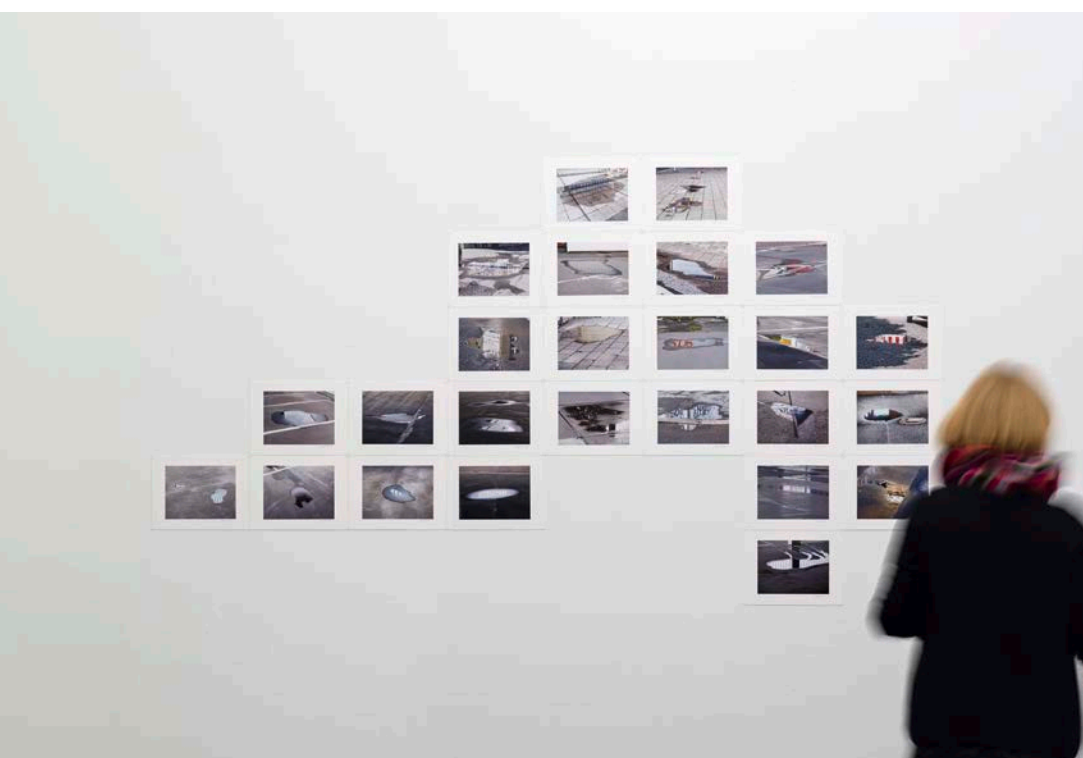
Different Basic Shapes of PUDDLES (2020)

Display panel based on 18th century classificatory representations in natural science.

C-print, mounted, 70 x 50 cm

Pfützenarchiv

Puddle Archive



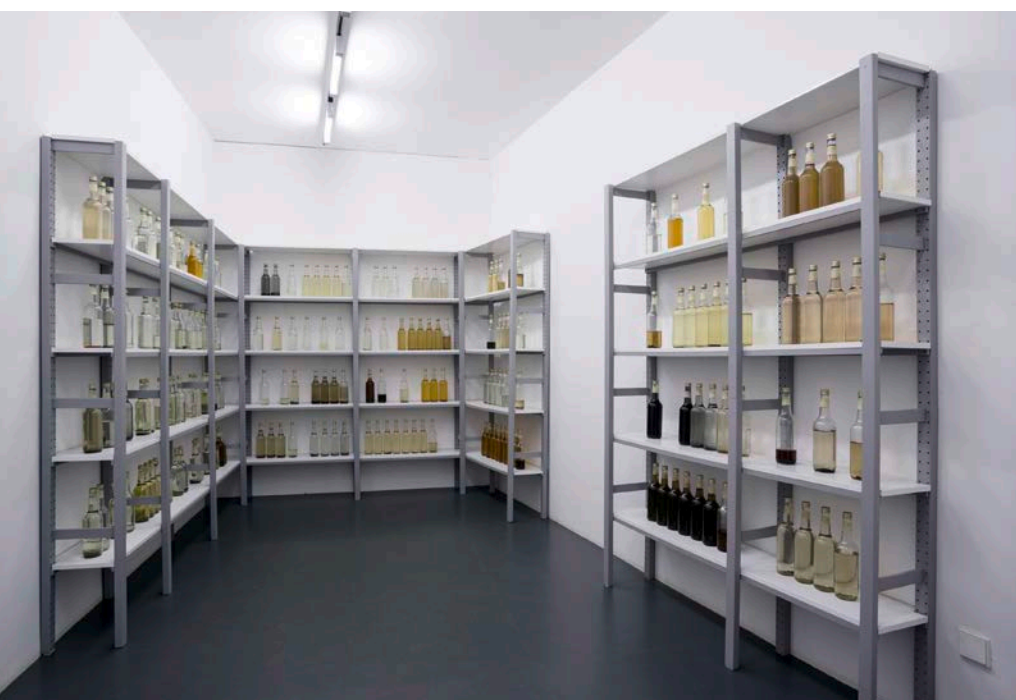
Pfützenarchiv (photos) (since 2010–ongoing)

The ‚Puddle Archive‘ is an archive that exists in two forms. It is a) a photographic archive and b) an object installation.

The constantly growing photographic archive has currently about 2.586 photos. Each photo documents a puddle from more than 35 cities worldwide (e.g. Paris, Barcelona, Copenhagen, London, New York, Los Angeles, Buenos Aires). Presentation in city cluster installation, accompanied by pieces of asphalt on the floor.

Photo series. C-prints, each 15 x 20 cm. Asphalt, variable dimensions.

Images: Installation view, Mirja Busch-Pfützenarchiv, gallery cubus-m, Berlin, 2014.



63. Schloss/Baustelle 08/10/14 17 Std	131. Schrottplatz 25/10/14 3 Tage
64. Mollinscher Friedhof 08/10/14 18 Std	132. Schrottplatz 25/10/14 3 Tage
65. Mollinscher Friedhof 08/10/14 18 Std	133. Hafen 25/10/14 3 Tage
66. Fliegfeld (Nord) 08/10/14 18,5 Std	134. Sportplatz 25/10/14 3 Tage
67. christlicher Friedhof 08/10/14 18 Std	135. Sportplatz 25/10/14 3 Tage
68. Bauwagenplatz 08/10/14 17 Std	136. Sportplatz 25/10/14 3 Tage
69. Fliegfeld (Temp Nord) 08/10/14 18,5 Std	137. Parkhausdeck 25/10/14 3,5 Tage
70. Fliegfeld (Temp Nord) 08/10/14 18,5 Std	138. Dach 25/10/14 3,5 Tage
71. Fliegfeld (Temp Nord) 08/10/14 18,5 Std	139. Dach (Parkhaus) 25/10/14 3,5 Tage
72. Terrasse (N Nat Galerie) 10/10/14 25 Std	140. Dach (Parkhaus) 25/10/14 3,5 Tage
73. Park 10/10/14 1 Tag	141. Dach (Parkhaus) 25/10/14 3,5 Tage
74. Park 10/10/14 1 Tag	142. Dach (Parkhaus) 25/10/14 3,5 Tage
75. Park 10/10/14 1 Tag	143. Tunnel 25/10/14 3 Tage
76. Park 10/10/14 1 Tag	144. Lager/Fabrikgelände 25/10/14 3 Tage
77. Park 10/10/14 1 Tag	145. Lager/Fabrikgelände 25/10/14 3 Tage
78. H. Moore Stock 10/10/14 25 Std	146. Lager/Fabrikgelände 25/10/14 3 Tage
79. Denkmal I 10/10/14 1 Tag	147. Lager/Fabrikgelände 25/10/14 3 Tage
80. Denkmal II 10/10/14 1 Tag	148. Lager/Fabrikgelände 25/10/14 3 Tage
81. Denkmal III 10/10/14 1 Tag	149. Lager/Fabrikgelände 25/10/14 3 Tage
82. Sandplatz 10/10/14 1 Tag	150. Lager/Fabrikgelände 25/10/14 3 Tage
83. Stock (Buness) 10/10/14 25 Std	151. Lager/Fabrikgelände 25/10/14 3 Tage
84. auf Brücke 11/10/14 2,5 Std	152. Lager/Fabrikgelände 25/10/14 3 Tage
85. Unter der Brücke 11/10/14 4 Std	153. Lager/Fabrikgelände 25/10/14 3 Tage
86. Unter der Brücke 11/10/14 4 Std	
87. Uferpromenade 10/10/14 23 Std	
88. Uferpromenade 10/10/14 23 Std	
89. Uferpromenade 10/10/14 23 Std	
90. Uferpromenade 10/10/14 23 Std	
91. Bushaltestelle 11/10/14 1,5 Std	154. Spielplatz 05/11/14 4 Tage
92. Bushaltestelle 11/10/14 1,5 Std	155. vor Edeka 07/11/14 19 Std
93. Bushaltestelle 11/10/14 1,5 Std	156. vom Kranzbaum 07/11/14 19 Std
94. Bushaltestelle 11/10/14 1,5 Std	157. Puschelplatz 07/11/14 19 Std
95. Regierungsviertel 11/10/14 3 Std	158. Gasse 07/11/14 19 Std
96. Regierungsviertel 11/10/14 3 Std	159. Wochenmarkt 07/11/14 19 Std
97. Regierungsviertel 11/10/14 3 Std	160. Wochenmarkt 07/11/14 19 Std
98. Regierungsviertel 11/10/14 3 Std	161. Wochenmarkt 07/11/14 19 Std
99. vom Parlament 11/10/14 3 Std	162. Wochenmarkt 07/11/14 19 Std
100. vom Parlament 11/10/14 3 Std	163. Wochenmarkt 07/11/14 19 Std
101. vom Parlament 11/10/14 3 Std	164. Wochenmarkt 07/11/14 19 Std
102. Touristenattraktion 11/10/14 3 Std	165. Brache 12/11/14 2 Tage
103. Touristenattraktion 11/10/14 3 Std	166. Rotlichtbezirk 07/11/14 21 Std
104. Touristenattraktion 11/10/14 3 Std	167. Rotlichtbezirk 07/11/14 21 Std
105. Touristenattraktion 11/10/14 3 Std	168. Rotlichtbezirk 07/11/14 21 Std
106. Bahn Überführung 11/10/14 3 Std	169. Rotlichtbezirk 07/11/14 21 Std
107. Privatgelände 11/10/14 2 Std	170. Rotlichtbezirk 07/11/14 21 Std
108. Kreuzung 18/10/14 15 Std	171. Haupttrasse/Schall 07/11/14 19 Std
109. Kreuzung 18/10/14 15 Std	172. Haupttrasse/Schall 07/11/14 19 Std
110. Kreuzung 18/10/14 15 Std	173. Haupttrasse/Schall 07/11/14 19 Std
111. Kreuzung 18/10/14 15 Std	174. Haupttrasse/Schall 07/11/14 19 Std
112. Kreuzung 18/10/14 15 Std	175. Haupttrasse/Schall 07/11/14 19 Std
113. Kreuzung 18/10/14 15 Std	176. Haupttrasse/Schall 07/11/14 19 Std
114. vom Bahnhof 18/10/14 22 Std	177. Haupttrasse/Schall 07/11/14 19 Std
115. vom Bahnhof 18/10/14 22 Std	178. Schulhof 07/11/14 19 Std
116. Brücke 18/10/14 18 Tage	179. Schulhof 07/11/14 19 Std
117. Streichelzoo 18/10/14 15 Std	180. Schulhof 07/11/14 19 Std
118. Streichelzoo 18/10/14 15 Std	181. Stadtmitt 07/11/14 18 Std
119. Streichelzoo 18/10/14 15 Std	182. Vorstadt 12/11/14 2 Tage
120. Skulpturenpark 18/10/14 23 Std	183. Vorstadt 12/11/14 2 Tage
121. Skulpturenpark 18/10/14 23 Std	184. Vorstadt 12/11/14 2 Tage
122. Skulpturenpark 18/10/14 23 Std	185. Vorstadt 12/11/14 2 Tage
123. Skulpturenpark 18/10/14 23 Std	186. Vorstadt 12/11/14 2 Tage
124. Skulpturenpark 18/10/14 23 Std	187. Marschtrasse 12/11/14 2 Tage
125. Skulpturenpark 18/10/14 23 Std	188. Insel 12/11/14 2 Tage
126. Skulpturenpark 18/10/14 23 Std	189. Park 12/11/14 2 Tage
127. Skulpturenpark 18/10/14 23 Std	190. Hochhausiedlung 12/11/14 2 Tage
128. Wiese 19/10/14 2,5 Tage	191. Hochhausiedlung 12/11/14 2 Tage
129. Wiese 19/10/14 2,5 Tage	192. Hochhausiedlung 12/11/14 2 Tage
130. Wiese 19/10/14 2,5 Tage	193. Hochhausiedlung 12/11/14 2 Tage

Pfützenarchiv (bottles) (2014)

Collection of Berlin puddle water in archive shelves with inventory list. Each puddle was completely absorbed and filled into 0.75l bottles. Volume, color, age and archivability of a puddle were investigated. On the label of the bottle the date, time lapse since last rain and place of discovery are indicated (playground, parking garage, traffic island, cemetery etc.)

Object installation. 196 bottles, archive shelves, inventory list. 210 x 750 x 20 cm

Images: Installation view, Mirja Busch-Pfützenarchiv, Gallery cubus-m, Berlin, 2014. C-Print ‚Collecting Puddles‘, 2014. Detail ‚Inventory List‘, 2014.

Die Himmel

The Skies

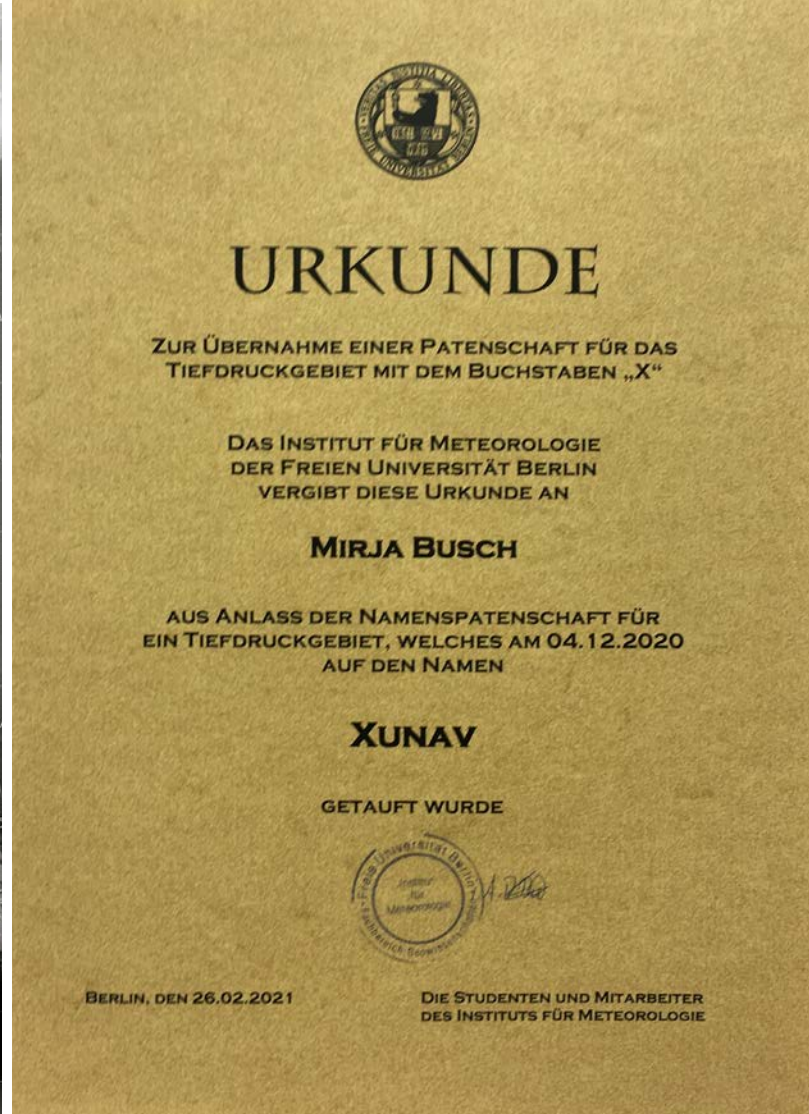
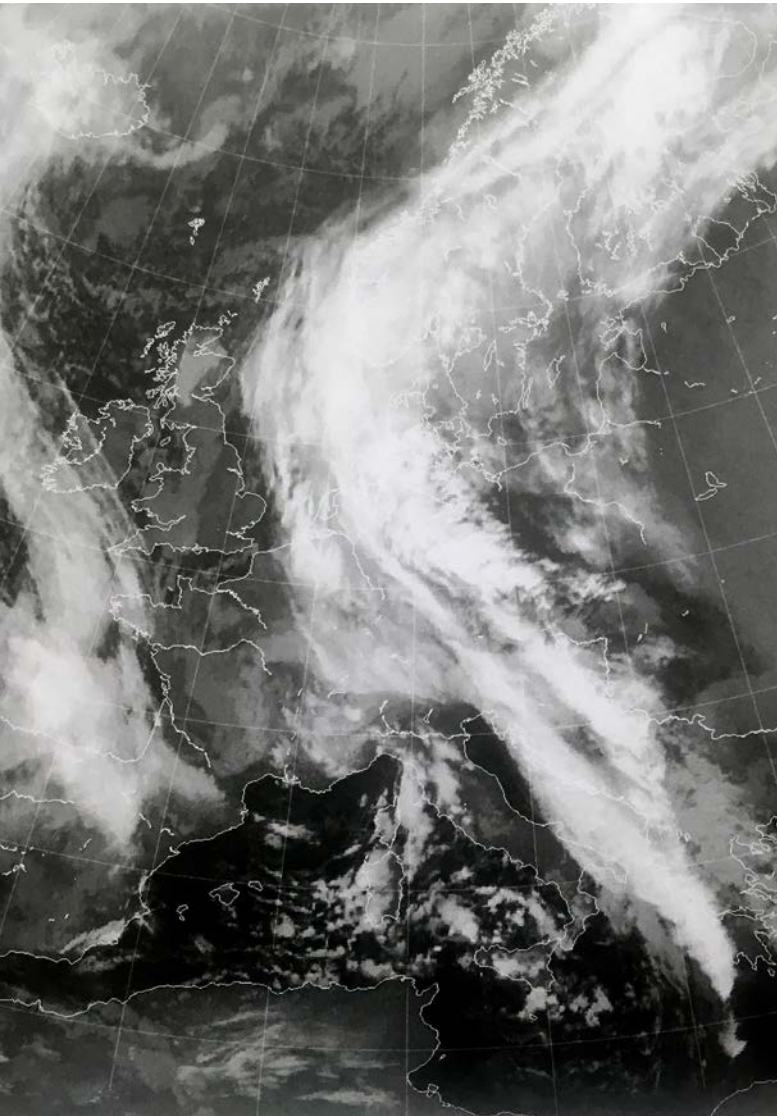


Berliner Blau (#909bad) (2020)

Which colour has the sky of Berlin? How many blue and how many grey days does a year have? Berlin Blue (also called Prussian blue) was probably first produced in Berlin in 1706. It is the first synthetically produced blue pigment, which Horace-Bénédict de Saussure used to create the Cyanometer, an instrument used for measuring the blueness of the sky.

In 2020, I took 365 photos daily at 12 noon and at a 90 degree angle, in order to examine the colour of the sky over Berlin. By computational means, I was able to determine the colour average. The colour code for the year 2020 is #909bad.

Wall installation, 365 photos, C-print, framed. Size variable.



XUNAV (2020)

Atmospheric pressure areas have names. Animated by the wish to influence the weather, I used Central Europe's official sponsoring program to name a low-pressure area „XUNAV“ - a feminine Kurdish name meaning drizzle. XUNAV made many headlines in the Alpine region, but passed over Berlin without precipitation. Over several weeks, I followed and documented the life of XUNAV using satellite images, meteorological data and media reports. I am currently processing these into texts and artefacts that tell the life story of the weather front.

Mixed media

View: Satellite image XUNAV (FU Berlin), certificate of weather sponsorship, isobar image of XUNAV, weather report 2020

Theoriedestillation

Theory Distillation



Theoriedestillate (since 2016–ongoing)

Art theory books are shredded, soaked in water and alcohol, repeatedly filtered and distilled in a self-made distillery. The „essence“ is thus extracted from the book and filled in bottles of spirits. The label corresponds to the main title page of the respective book and contains information about the distilled edition (author, title, publisher and year) as well as the distillation process (product, date and alcohol content).

More than 300 bottles filled with theory distillates, between 10 and 750 ml, 4-56%.

Images: Details of the process and self-constructed distillery. Colour examples.



Delirium (2018)

Collection of self-distilled book distillates from the fields of art theory and philosophy in a bar installation. The processed books refer to the canon of must-reads in the art context. The books are removed from readability to insinuate a different mode of appropriation with other temporalities and intensities.

Variable spatial installation. 2 counters, 6 stools, 4 wall cabinets, 3 archive shelves, 270 bottles.
Approx. 250 x 600 x 300 cm

Images: Mirja Busch-Delirium, Copenhagen Art Week, Overgaden-Institut for Contemporary Art, Copenhagen, DK, 2018.
Event „POLEMIK: Den Nye Kunstnerrolle“ / Anne Julie Arnfred & Mirja Busch TALK and TASTING at Overgaden, 2018.

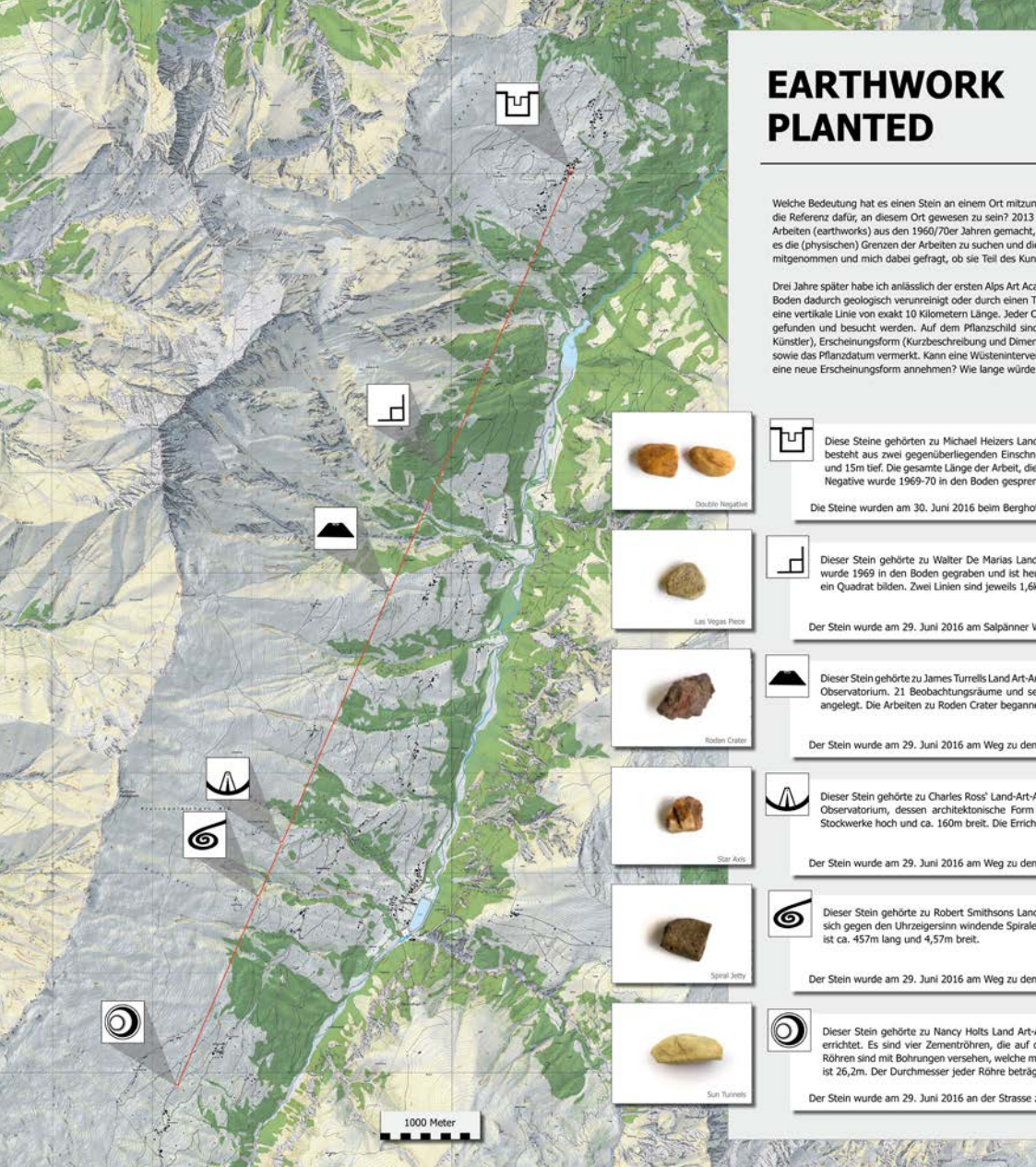


Le visible et l'invisible (2020)

Spatial installation of an alchemical book distillation's laboratory in a glazed lodge. The laboratory was in use during the four weeks of exhibition and the whole working process on view.

Images: Installation view and performance documentation Mirja Busch-Le visible et l'invisible, STRouX, Berlin, 2020.

After Land Art



EARTHWORK PLANTED (2018)

Original stones from US Land Art works (Spiral Jetty, Double Negative, Roden Crater, Las Vegas Piece, Star Axis, Sun Tunnels) were planted in six spots in the Swiss Alps. The planting sites form a straight line of exactly 10 kilometers length at a height of 1650m.

Land Art intervention. 7 stones (approx. 4 cm each), 6 planting plate, 1 information board (80x100cm)

Images: Detail information board with 10 km line. Detail documentation 'Planting Earthworks'. Planting plate 'Sun Tunnels' (2018)



Planting Earthworks (2014/2020)

Can earthwork be transferred to a different site? Stones from historic US earthworks have been taken and brought to Chile and Switzerland. To question site-specificity and the uniqueness of these historic works I planted their stones into foreign soils and landscapes. By planting a stone it transforms into a seed with the potential of growth and change. I carefully choose the new sites for their specificities that now harbour the seeds of (future) earthworks.

Land Art intervention. 3 spots in Chile, 6 spots in Switzerland

Images: Documentation, Mirja Busch-Planting Earthworks, Embalse el Yeso, Chile (2014/2020).

27 desert days

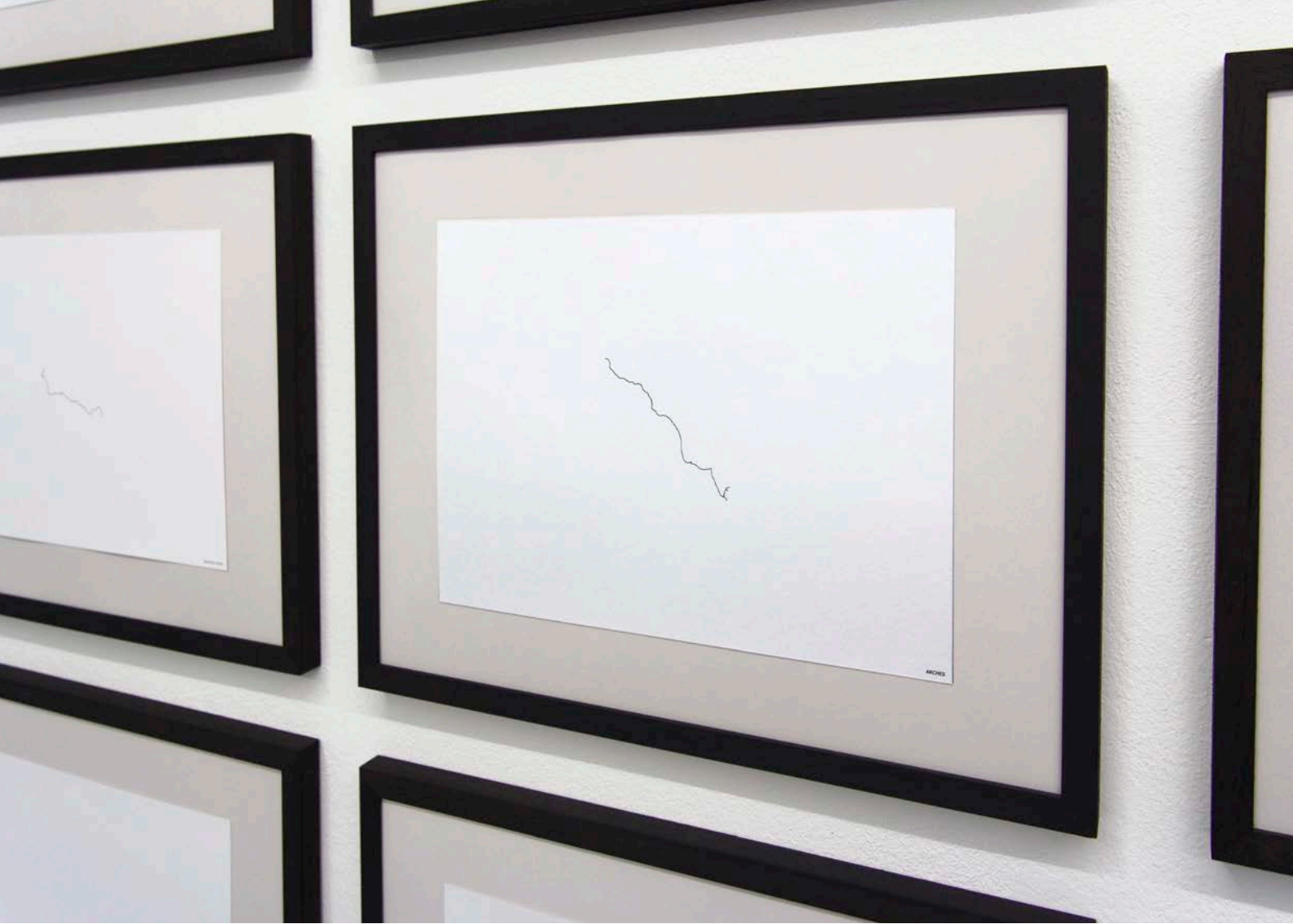


Inside (2014)

What are the physical and legal boundaries of a Land Art work? Inside shows four 1:1 photo prints from the inner perspective of Nancy Holt's Sun Tunnels. Each print shows one of the four landscape sections and ends where the physical Sun Tunnels would begin. Installation in space according to the original cardinal points.

Spatial installation, four-part. Textile print on frame, each 244 cm in diameter

Image: Installation view Mirja Busch-27 desert days, L' Atelier-ksr gallery, Berlin, 2014.



27 desert days

1. ~~Alamo~~ ~~Schuman Ave~~
2. Double Negative
3. Moapa
4. Las Vegas Piece
5. ~~South Valley~~ Racetrack Playa
6. ~~APL~~ Apollo
7. ~~Kingman~~ Kingman
8. Coconino/Sunset
9. Roden Crater



27 desert days - a GPS diary (2014)

27 cartographic prints based on GPS travel data through the American Southwest searching for historic land art interventions. While the topographic map was blanked, 27 thin lines show each day's movements. 27 toponyms name each of the lines. The GPS diary makes visible physical distances and compares time spend on a highway to time on a site.

27 parts. Print on paper, framed, 30 x 40 cm each

Images: Detail, framed prints. Installation view Mirja Busch-27 desert days, L'Atelier-ksr, Berlin, 2014. Detail of toponym's list. Detail of one day's movement (Day 5, Racetrack Playa).

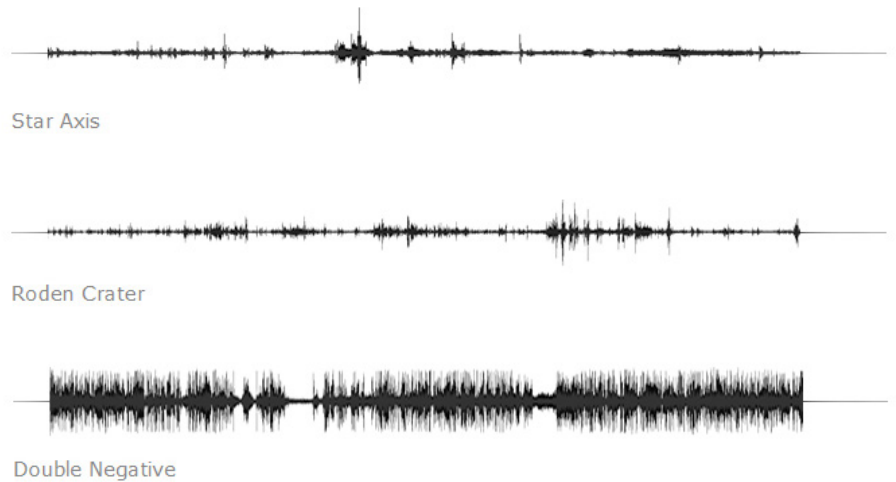


A Highway Performance (2014)

Trucks on the highway on the horizon of the Bonneville Salt Flats (Utah) try to complete the pattern of stones. Contemporary perspective on landscape including human traces/infrastructure.

Photo series, multipart. C-Print, framed, each 50x70cm

Image: Detail, single print.



soundsites (2014)

Sound recordings of the earthworks Star Axis, Roden Crater, Double Negative, Las Vegas Piece and Spiral Jetty. The wind blowing into the microphone suggests a difference between 'loud' and 'quiet' works. Can such atmospheric aspects - which are fundamental for the on-site-experience of earthworks - be appropriated and exhibited without violating copyright restrictions?

5 channel audio installation, 2 min loops.

Images: Installation view at gallery L'Atelier-ksr, Berlin, 2014. Detail of visualized sound sequences.



PRIVATE PROPERTY (2014)

Material samples taken from iconic land art works are presented in asservate/Zip-loc bags to pose questions about property in relation towards artistic authorship, material authenticity, cultural vandalism and art theft, as well as about ownership of the earth.

6 zip-loc bags with stones from 6 works/sites, rack 100 x 15cm.

Images: Detail, Installation view Mirja Busch-27 desert days, L'Atelier-ksr, 2014. Example of private property sign in US landscape. Sample of 'Spiral Jetty' stone.



DOUBLE NEGATIVE (2014)

Doubly exposed night-shot of Robert Smithson's Spiral Jetty. The picture offers an inversion or a negative of the iconic depictions of earthworks under perfect atmospheric conditions. The title refers to Michael Heizer's famous earthwork 'Double Negative'. It suggests somewhat ironically a certain exchangeability among key works of the land art movement and simultaneously reflects on the formal composition of the photograph.

C-Print on alu-dibond, framed, 95 x 125 cm. Installed on a black painted wall.