

MARCEL HEISE
Selected Projects

2022 - 2026

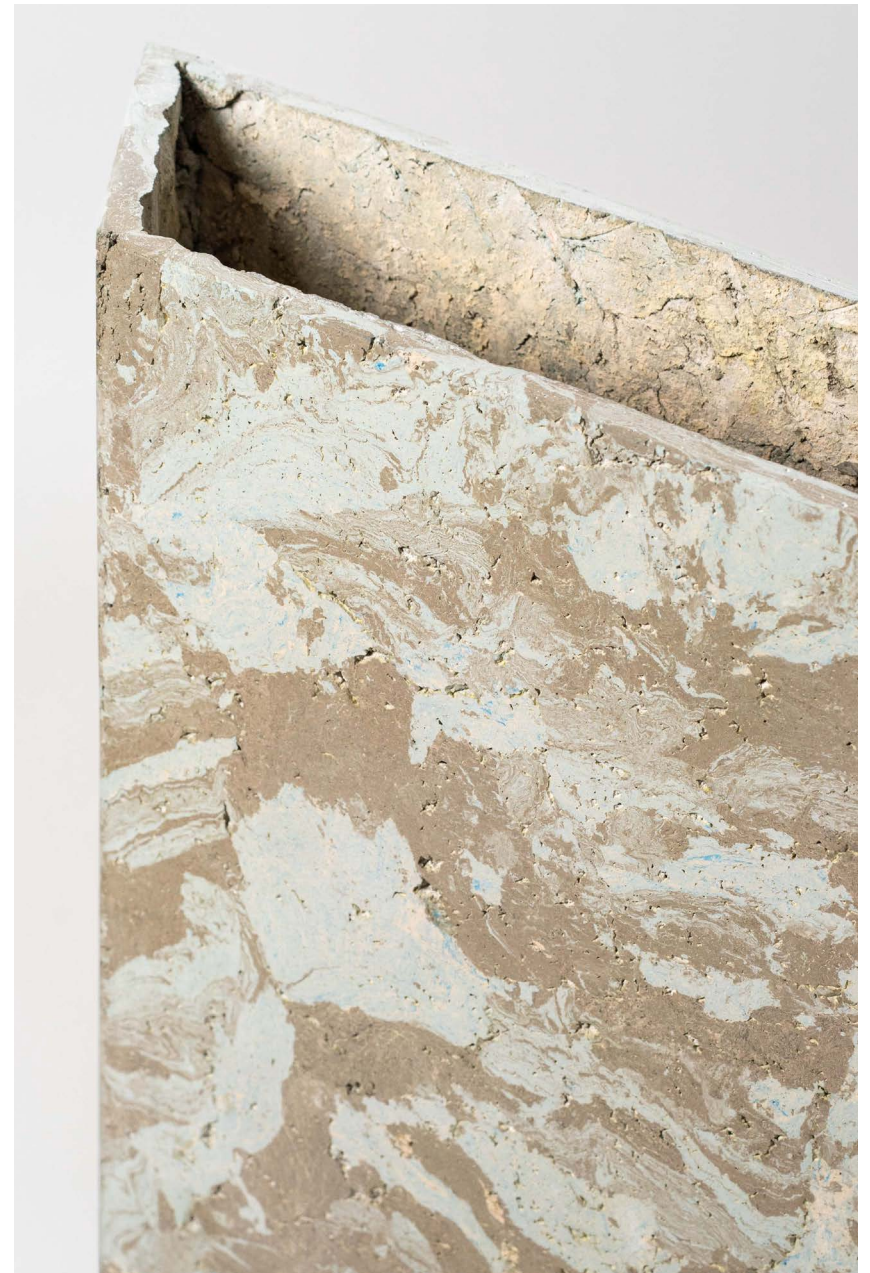
Scagliola based synthetic stone
various dimensions

Scagliola was historically used to create richly coloured architectural surfaces and to imitate marble and other precious stones. Its imitative character raises questions about how material identity, authenticity and value are constructed through colour, depth, polish and craftsmanship. Today, if known at all, scagliola is largely associated with restoration, churches, ceremonial buildings and lustrous historic interiors. Yet its luminosity, repairability and versatility remain relevant.

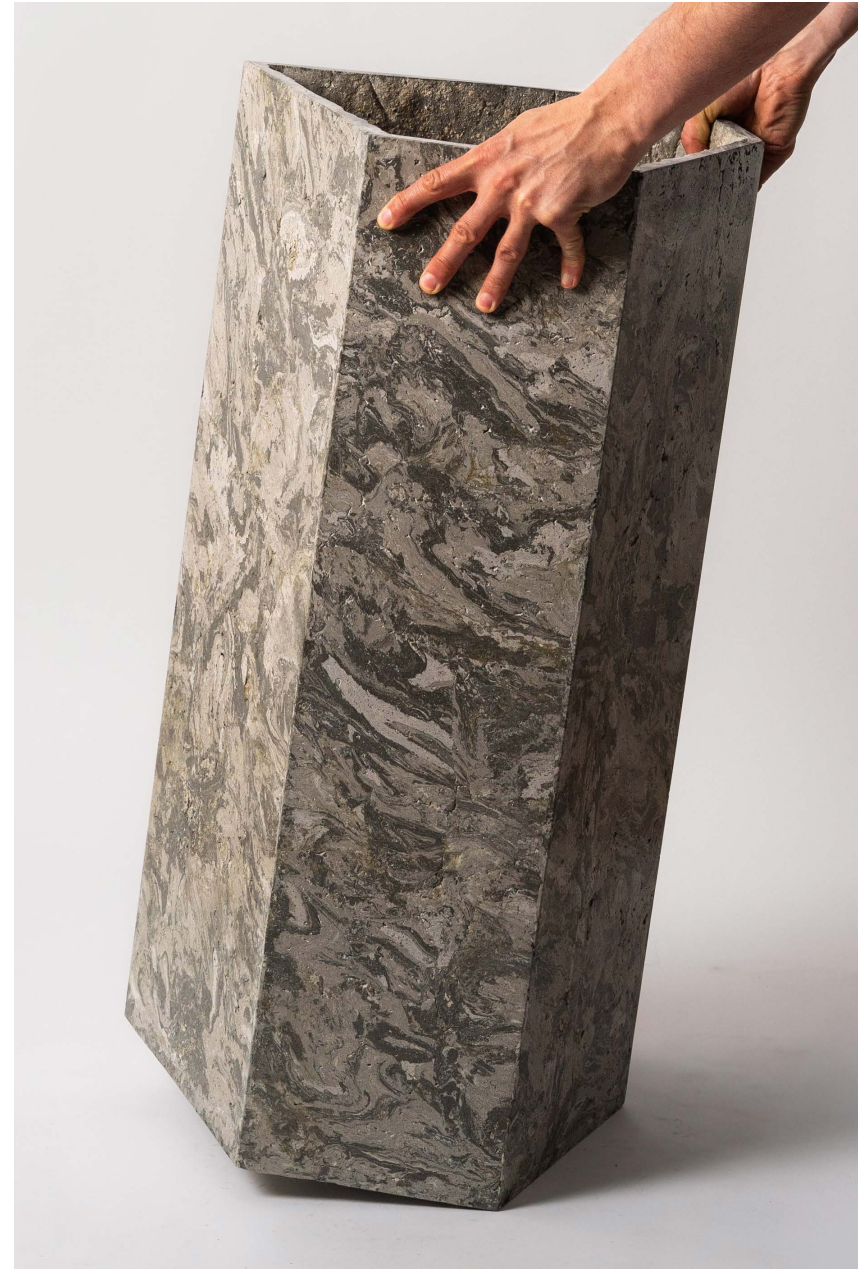
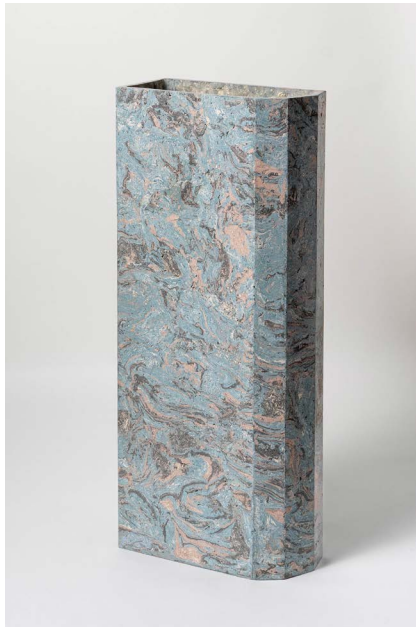
Sediment repositions scagliola from an applied surface to a self-supporting structure. A polished exterior contrasts with a raw interior, exposing two states of the same material and placing the objects between constructed appearance and material fact.



Sediment Vessel, Scagliola, 2026



Material details, 2026



Sediment Vessels, 2026

The Good Life

Solo Exhibition

2025

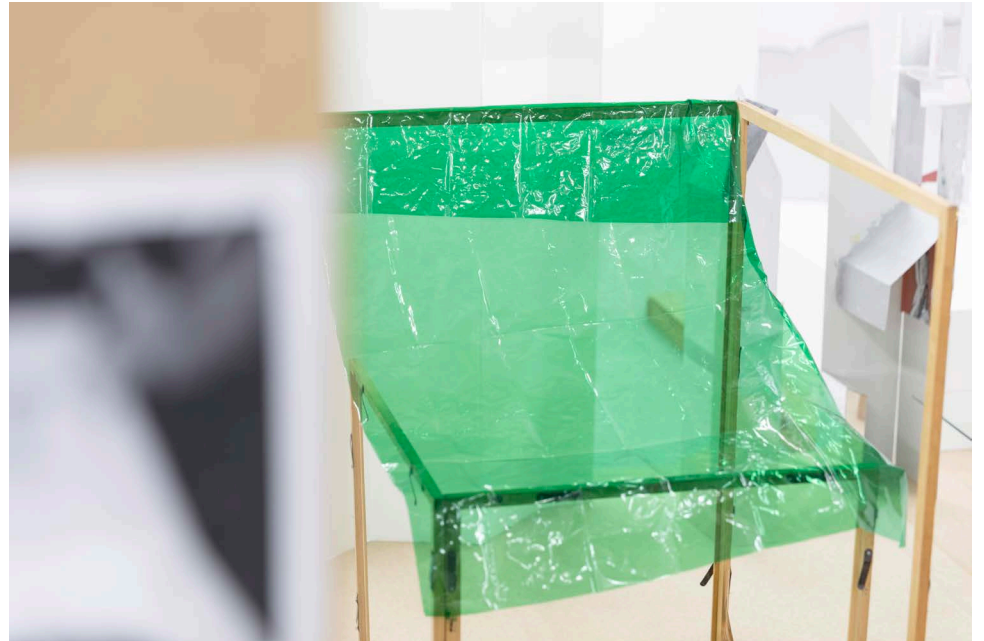
Plastic, wood, glass, mirror, lignite
briquette; dye-sublimation on paper,
laser print, photo transfer onto canvas,
molton, picture frames, cellophane,
acrylic paint, oil paint, adhesive tape,
varnish, gesso

Photos: Florian Raidt

The solo exhibition **The Good Life** reinterprets the idea of the Grand Tour through contemporary artistic practice. Drawing on residencies in Mallorca and Vorarlberg, Heise reflects on the aesthetics of affluence, memory-making, and the materiality of objects. Using materials left behind from previous exhibitions at Künstlerhaus, he creates hybrid sculptures situated between architecture, furniture, and ruin. The works explore class, identity, and nostalgia, engaging with the desire for the good life and how it is staged.



Installation view, Künstlerhaus Bregenz, 2025



Installation view, Künstlerhaus Bregenz, 2025

Wood, construction sheeting, acid-treated tin sheets, UV insect light, bricks, oil painting, C-print, video projection, two-channel audio installation, excitors; 17 min, loop

Photos: Jacopo La Forgia

The temporary structure evokes a construction site enclosure or a provisional shelter from external forces. Inside, metal sculptures serve as both projection surfaces and sound-producing elements. A humming voice creates a metallic resonance, while birdsong echoes in the background. Reflective surfaces scatter a projection throughout the interior, illuminating the structure in shifting colors. Although seemingly fragile, its thin skin withholds both visibility and access. Protective yet vulnerable, the structure turns its interior into a space you can sense but not enter.

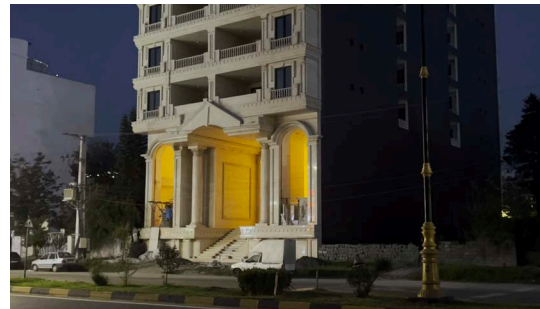


Installation view, Kunstraum Potsdamer Straße, 2024

Collaboration with Shirin Sabahi,
HD-Video, Sound, 5:53min

[LINK](#)

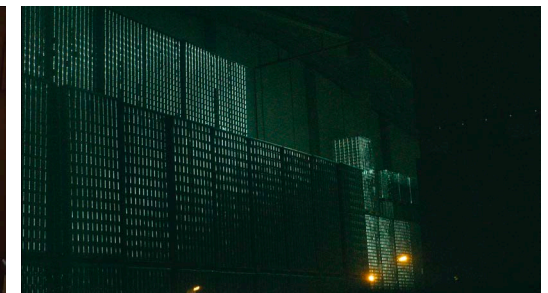
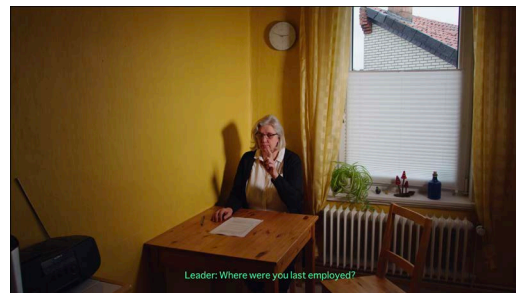
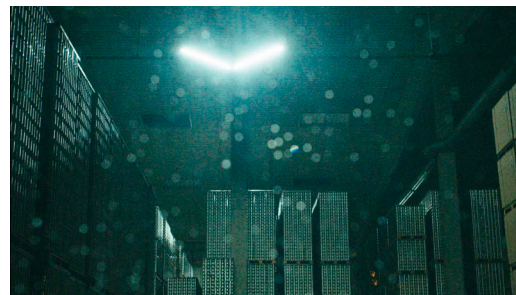
Set in the northern Iranian city of **Nowshahr**, the video observes an urban landscape shaped by unfinished and abandoned structures, empty advertising surfaces, new infrastructure, and everyday life. These elements reveal a city suspended between rapid development and stagnation, where speculative images of progress coexist with vacancy and decay. Filmed in the city whose name it bears, Nowshar examines architecture as a material expression of deferred ambition and uncertain transformation.



Nowshar, video stills, 2024

Acid-treated tin sheets, modified
UV-insect lights, HD-video 10 min,
asynchronous audio track acapella
version of The Beatles "Here Comes
the Sun" 8 min looped, exciter,
size 200 x 300 cm

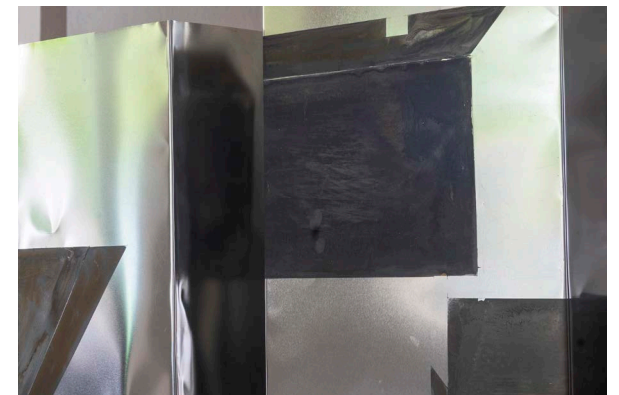
Sonne is the name used by locals to refer to Sonnen-Basermann, a factory in the Lower Saxony town of Seesen that produced ready meals and where a large part of the artist's family was or is employed. The work explores the processes of preservation from biographical, material, and socio-economic perspectives: food preservation as a historical achievement, the enduring nostalgia for a thriving industry, and the artistic preservation of one's own history and class identity. The result is an installation comprising etched remnants from tin can production, onto which a video work is projected.



Sonne, installation view, 2023
video stills, 2023



Sonne Factory, Seesen, 2023

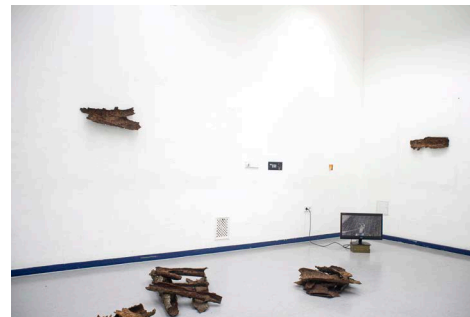


Sonne, installation view, 2023

Found Spruce Barks, Bark Beetle
traces, Relief Carvings,
HD Videoloop, Sound, Photograph,
Dimensions Variable,

Then I Changed to... of the Wood is a series of nearly one hundred hand-carved reliefs made from tree bark collected in the Harz, a forest undergoing ecological collapse. Bark beetles spread through monocultures of fast-growing spruce, leaving behind a landscape at an ecological tipping point.

The work investigates bark as both material and record: its irregular structure, fragility, growth patterns, and insect traces become part of each relief. Through experiments with typography and carving techniques, language is embedded into these existing surfaces without fully overwriting them. The resulting objects shift between material sample, cartography, archive, and speculative topography.



Then I changed to..., installation view and detail, 2022



Harz Mountains, field research, 2022



Then I changed to..., detail, 2022

KSOIK was a project space and intervention in public space, located in a listed former Kiosk in Reinickendorf, Berlin. Positioned between a residential street and Schäfersee, the building hosted exhibitions, performances, readings, and concerts during the summer months.

From 2022 to 2024, Heise worked as a curator and organizer, developing programs that brought artists and the surrounding neighborhood together through informal encounters in public space.

