

**CLAUDIA CHASELING**



**Claudia Chaseling, *due to the heat 3* (2019), aluminum, pigments, MDM binder and oil on canvas, 40 x 50 cm**

**Price: € 3,600 Euros + VAT**

Claudia Chaseling's practice, which she terms *Spatial Painting*, unfolds across the boundaries of medium and dimension—between painting, sculpture, and installation. Her works refuse containment: they extend beyond the edges of the canvas to occupy walls, floors, and ceilings, enveloping the viewer within disorienting topographies of color, motion, and matter. Chaseling's visual language is defined by swirling organic forms, inverted landscapes, and irradiated color-fields that pulse between abstraction and narrative. Beneath their fluorescent allure, however, lies a sustained engagement with environmental catastrophe and the long, invisible legacies of warfare.

In *due to the heat 3*, Chaseling's molten imagery and luminous palette evoke both beauty and toxicity—a world fevered by human excess and ecological collapse. Her landscapes, populated by mutant flora and dissolving horizons, are not speculative visions of a dystopian future, but cartographies of an already contaminated present. Drawing from meticulous research, Chaseling traces the global footprint of depleted uranium—an enduring byproduct of the nuclear and military-industrial complex—embedding quotations, coordinates, and URLs within her painted surfaces. These hidden references tether the hallucinatory seduction of her imagery to real sites of contamination and geopolitical violence, transforming her paintings into both aesthetic and forensic documents.

Within the context of *Art from Elsewhere: DEEP THROAT*, Chaseling's work exposes the obscene underside of power—the ways in which the detritus of war, cloaked in the rhetoric of progress and security, continues to poison the world long after the spectacle of conflict has faded from view. Her spatial paintings perform a double inversion: turning landscape into body, and beauty into evidence. They confront the viewer with the uncomfortable truth that our visual and political economies alike are built upon cycles of extraction, destruction, and denial. In this light, *due to the heat 3* becomes both a landscape of aftermath and a mirror of complicity—an image that burns with the radioactive glow of the world we have made and continue to unmake.

*“My painting seems at first glance to have a biomorphic abstract dynamic. On a closer look, one can decode explosive forms and poisoned, mutated landscapes. The depicted scene is sourced from photos of a US plane in action shooting depleted uranium munitions above a middle-eastern landscape. In the middle of the painting, one can see another layer embedded into the painting: the shape of a depleted uranium rocket. The title of the work refers to this part of the painting and the explosive heat of the radioactive uranium used in munitions in wars today.”*

– Claudia Chaseling

**ARTIST BIO:** [www.claudiachaseling.com](http://www.claudiachaseling.com)

**CLAUDIA CHASELING (born 1973 in Munich, Germany. Lives and works in Berlin, Germany; Kangaroo Island, Australia; Belgrade, Serbia.)**

Claudia Chaseling is known for developing the practice of Spatial Painting, comprised of canvases and sculptural paintings with mixed media on objects, walls and floors. She studied at Academy for Visual Arts in Munich, Germany, and Academy of Visual Arts in Vienna, Austria, before graduating in 1999 from the University of the Arts (UdK) in Berlin, Germany. She received her Masters degree in Visual Arts from both the University of the Arts Berlin, in 2000, and the School of Art, Australian National University in Canberra, Australia, in 2003. In 2019 the artist is completing her PhD in Visual Arts at the School of Art, Australian National University in Canberra, Australia.

Claudia has exhibited her work in over sixty solo and group exhibitions, notably in the United States, Australia and Europe. Among other major international exhibitions, her work has been

featured in the X-Border Biennial, Finland; the Luella Art Biennial, Sweden; and the Lorne Sculpture Biennial, Australia. Recent projects include solo exhibitions at Art Gallery Nadezda Petrovic, Cacak, Serbia; Wollongong Art Gallery and Yuill Crowely Gallery, Sydney, Australia; Kunstverein Duisburg; Staatliche Kunsthalle Baden-Baden; with MOMENTUM at the Australian Embassy, Berlin; at Rohkunstbau 26 in Schloss Lieberose, Germany; and with Art in Buildings in Milwaukee and New York City, USA.

Major grants and scholarships received continuously – include those of the German DAAD and Karl Hofer Society Award; the Australian Samstag Scholarship, Australia Council for the Arts Grant, artsACT Grants, IGNITE Career Fund and the Postgraduate Award. Claudia Chaseling has taken part in various international visiting artists programs and residencies, among others at Art Omi and the International Studio and Curatorial Program in New York, at the Texas A&M University and at the Australian National University.

The “Verlag für zeitgenössische Kunst und Theorie” published her first extensive monograph in 2016. Chaseling’s work is included in the major survey exhibition and publication “DISSONANCE. Platform Germany” (2022) edited by Mark Gisbourne & Christoph Tannert.