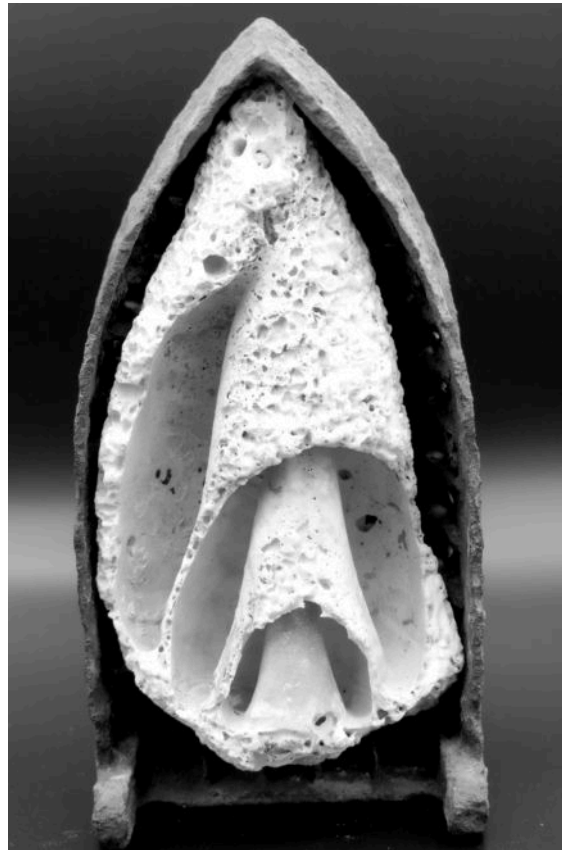


Photography



Sculpture



Jewelry



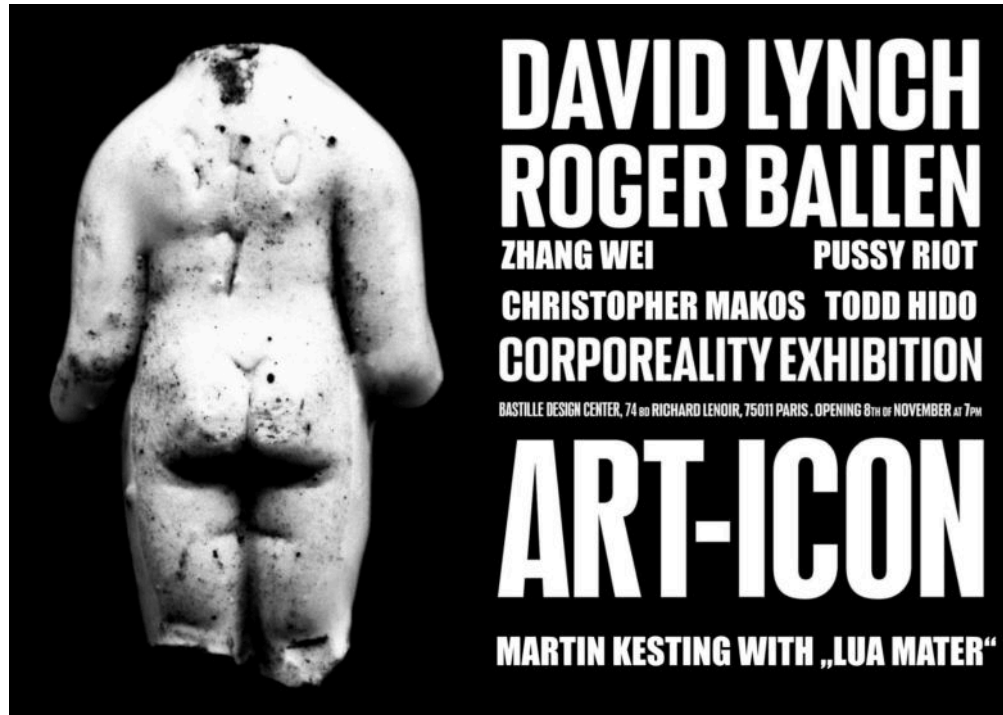
Published Photography Books

Lua Mater, 2024

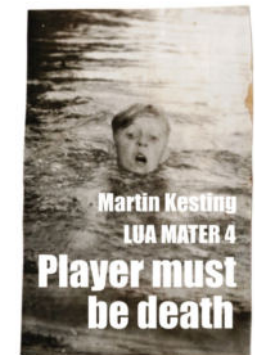
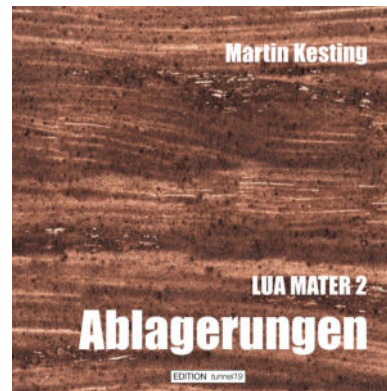
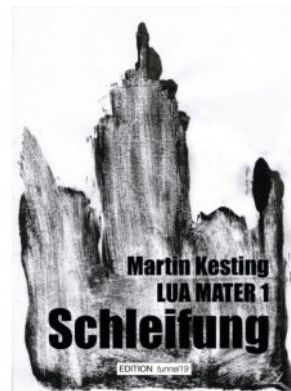
Lua Mater was a goddess to whom Roman soldiers sacrificed part of the spoils of war and captured weapons. Her name is derived from the Latin "luo", which means "to pay" or "atonement".

After my mother's death in 2017 and looking through her estate, loose ends became knotted. Why hadn't I recognized this before? I now understood why I created sculptures and installations from war debris, I understood how my photographic imagery had come about, why I manically collected and hoarded certain things: it is because of the family myth of the almost complete destruction of my birthplace and the reconstruction of my grandparents' house from rubble.

In September 2024, EDITION tunnel19 published a four-volume work in a slipcase. The book project concludes a long-term cycle of works and combines photographic, graphic and sculptural works with essays.



War, children
It's just a shot away.
(Rolling Stones)



Published Photography Books

The Wheel, 2020



Selfpublished, Berlin, 2020

Galerien

Martin Kesting »The Wheel«

Mit Martin Kestings Zyklus »The Wheel« eröffnet die Künstlergruppe tunnel19 ihren Ausstellungsraum tunnel19|studio. In seinem 150-seitigen Künstlerbuch präsentiert Martin Kesting im Rahmen der Ausstellung seine Fotografien im rohen Stil eines Punk-Fanzines.

»The Wheel« ist eine Kontemplation über Vergänglichkeit und Sterblichkeit, eine spirituelle Suche, die Erlebnisse einer mehrmonatigen Reise durch den Himalaya und Südostasien reflektiert. Das Werk zeigt Straßensituationen, Rituale, Porträts und Landschaften, aber auch inszenierte Fotografien und Collagen. Die Texte changieren zwischen Essay und Reisebericht, Kommentaren und Zitaten.

In vier nichtchronologischen Kapiteln folgt der Betrachter Martin Kestings inneren und äußeren Reisen. In Kapitel 1, »The Wheel«, geht es um das Umrunden von Kraftorten. Kapitel 2, »Rites de Passage«, handelt von Übergangsriten, Kapitel 3, »Masters and Servants«, beschäftigt sich mit der Interaktion von Politik und Religion. Thema des vierten Kapitels, »The Good, the Bad and the Ugly«, sind Ritualmusik, Tanz, Drama und Kampfkunst.

Auf der Reise, die 2016 stattfand, versuchte Martin Kesting unter anderem den heiligen Berg Kailash zu umrunden und geriet dort in eine lebensbedrohliche Situation, die er nur dank der beherzten Intervention seiner Frau überlebte. Die Fotografien stehen auch aufgrund dieser existenziellen Erfahrung in einem Spannungsfeld zwischen erlebter eigener und asiatischer Spiritualität sowie einem europäischen Blick auf das intellektuell nicht bis ins Letzte zu durchdringende Fremde.

Ästhetisch spielte für das Werk ein Zufall – oder eine göttliche Intervention, wenn Sie wollen – eine entscheidende Rolle: Der Dummy des gesetzten Buchs fiel auf einer Bootsfahrt ins Was-

ser, und die im Ansatz verlaufenden Tintenstrahldrucke inspirierten Martin Kesting zu seinen außergewöhnlichen Bildbearbeitungen und Layouts, die er gemeinsam mit dem befreundeten Fotografen Michael Ackermann entwickelte.

tunnel19 ist ein Zusammenschluss von Berliner Fotografinnen und Fotografen mit unterschiedlichen Bildsprachen und Ansätzen. Vom 6. bis 15. November präsentiert sich tunnel19 im Anschluss an die Galerieeröffnung mit der Gemeinschaftsausstellung Genius Loci im Kunstquartier Bethanien.
Martin Kesting / Volker Hagemann

© Martin Kesting

© Martin Kesting

Vernissage:
9. Oktober 2020, 18 – 22 Uhr
Bitte nutzen Sie den gesamten Zeitraum, um allzu großen Andrang zu vermeiden.
Es kann zu Wartezeiten kommen.

bis 18. Oktober 2020

tunnel19 | studio
Kohlfurter Straße 42
10999 Berlin-Kreuzberg

täglich 14 – 19 Uhr

www.tunnel19.de
www.mar-kes.de

brennpunkt 4/2020 61

“A compelling body of work” (LensCulture)

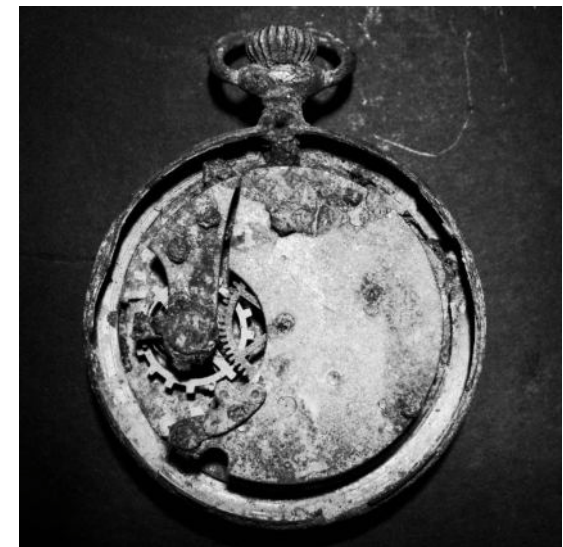
Published Photography Books

Monkey Mind, 2018

Buddha described our mind as a cage full of wild monkeys. Jumping, screaming and making faces ceaselessly. All of them demand our unrestricted attention. The name of the biggest and loudest monkey is: Fear.

I don't need much
Twelve hugs a day
Says who
Warming me
With my own hands
And a cold drink
I'm good at that

Petra Blank



Selfpublished, Darmstadt/Berlin, 2018

Photography Projects

Sara-la-Kâli, 2022

Two witnesses of Jesus' crucifixion were washed up on the coast of the Camargue around 40 AD. Also on board was their dark-skinned servant Sara. She became the patroness of the Travelers. Every year on May 24th Travelers from all over the world meet in Les-Saintes-Maries-de-la-Mer to honor Black Sara or Sara-la-Kâli.



Maranasati, 2021

Especially in southern and eastern Europe, photos of the deceased have been placed on tombstones in the sepulchral culture for over a hundred years. These photoceramics were designed to last a long time. Photos were permanently fused to porcelain at high temperature. But even this "technology for eternity" has its limits. Light, frost, heat and mechanical influences cause these images to fade over the decades, tear

gaps in the depiction or cause them to fade permanently. As in our memories, where faces of the past mentally crack, slowly fade and eventually disappear, these medallions also ultimately experience the impermanence of all things. And yes, our photo prints and also the ones and zeros on our storage media will eventually lose the fight.



Tabula Rasa
So heißt die Ausstellung des Künstlerkollektivs „Tunnel 19“, sieben Berliner Fotografinnen. Ausgangspunkt ist die Leere, die stets am Anfang steht: Die unsichtbare Gefahr bei Nuclear Nippon von Mireille van der Moga, Das Licht der Welt, erste Eindrücke eines Kindes nach der Geburt, von Sylva Zirden oder Maranasati (Foto) von Martin Kesting, der zeigt, wie historische Grabfotos der Toten in Südeuropa mehr und mehr verblassen.

Projektraum Bethanien
noch bis Mo 17.10., tägl. 14-20 Uhr, Eintritt frei. •

Gal
off Gal
Bis 30
Kadow
Sa/So
Akadem
NEU Vt
mie: Al
Amis, I
Hicks
und Pi
10-30
21-30
Barbara
handl
Bis 21
Di-Fr 1
Basem
NEU Vt
Simon
Gäste:
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Becker
18.36
Freunde
Bis 27
Marie
Lauer
Auzer
P - frei

Photography Projects

Seeing Things, 2016-ongoing

Berlin. Layers. Everything super-imposed, everything next to each other. The World Head-quarter of Evil mutates into a Capital of the Libertarians. In Berlin everything is still there and shows up in interference patterns. Make long detours on purpose, get out in an area of Berlin that you don't know and just keep on walking. And when you walk familiar paths, try to perceive the paths differently. And sometimes, when the god of the streets is kind to me, I see his signs and wonders, al-

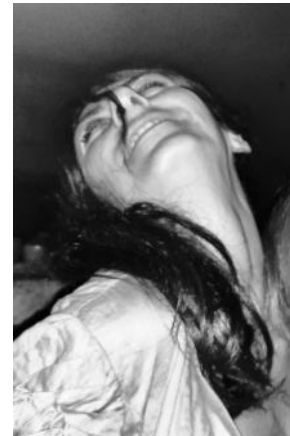
tars and offerings.

This is a long term, photo book project I started in 2016. After I ended up back in my office after a year of freedom to travel, write and take photos, I felt frustrated. I made a virtue of necessity and acted as if my journey were going on. At that time I took photos mainly in Berlin, I thought this work will become a work about Berlin. But then this work took its own pace and got wider, also in a geographic meaning.



Tutto Rotto, 2021

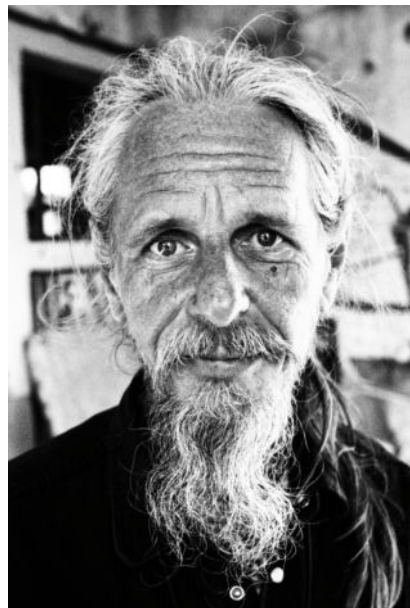
Taranto. I lower my camera and turn to face the female voice behind me. "Tutto rotto!" She smiles shyly and shrugs apologetically. As if she were personally responsible for the decay of the old town. I smile back. "Rotto, ma bellissimo."



Photography Projects

Canarias Obscuras, 2016-ongoing

The Cayuco was moored at the pier and had come in under its own power. A group of men and boys huddled under the roof of the ferry's mooring. Many were shaking uncontrollably, others were staring ahead and others had fallen over exhausted. One of them was dead.



Babel Baltikum, 2024

A Baltic road movie. The capital cities but also through the wilderness, always along the Belarusian and Russian borders. Lenka's past catches up with her. Not the Baltic past, her own. The shared past of a life in a dictatorship. Images, feelings, memories come flooding back. Despite the breathtaking nature, we feel an underlying melancholy and sadness everywhere. The layer is thin and a threat is

always close. Lenka relives her childhood and youth. Gratitude. We are free. For how much longer? Martin rediscovers moods in the poetry of Johannes Bobrowski and combines his works with fragments of the poet's poetry.



Sculptures

Irons / War debris

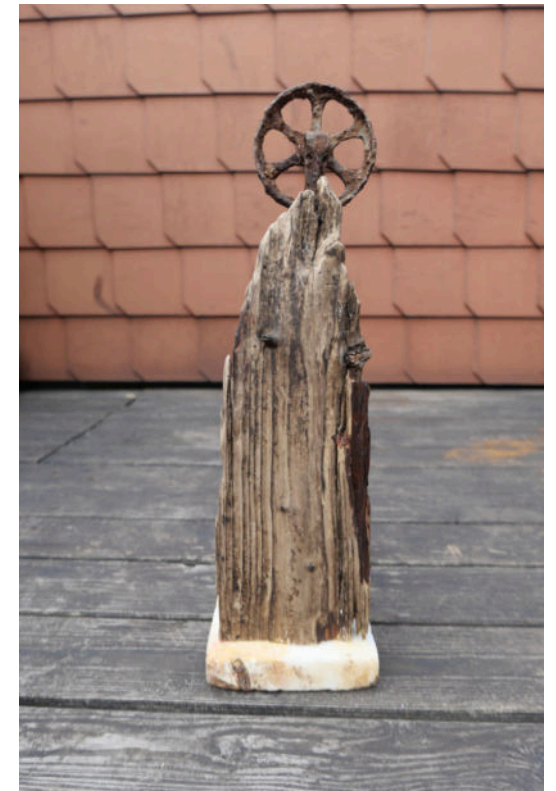
Transition (Thai Amulet), 2013
iron, stone, plastic, bone
10 cm x 16 cm x 8cm



Mandala II, 2013
irons, stone, concrete
41 cm x 23 cm x 39 cm



Sara-la Kali
driftwood, iron, marble
39 cm x 11 cm x 11 cm



Sculptures

Totems / Rocks

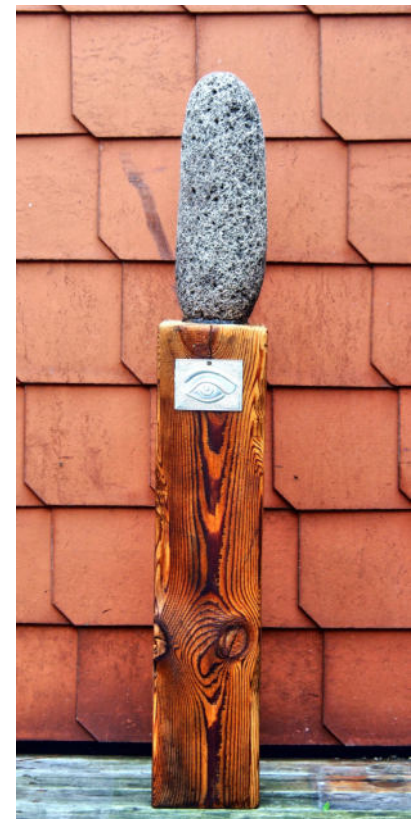
Totem IX 2015
Iron, coin, copper, lead, obsidian, wood
45 cm x 123 cm x 30 cm



Totem VI detail 2015
skull, metal, wood
50 cm x 80 cm x 15 cm



Totem XI 2017
Wood, lava, tamata
30 cm x 23 cm x 8 cm



Sculptures

Bone / Shell

Lingam II 2012
bone, brass
27 cm x 8 cm x 8 cm



Yoni IV 2013
iron, shell
20 cm x 10 cm x 9 cm



"CRN" 2020
skull, metal, wood
50 cm x 80 cm x 15 cm



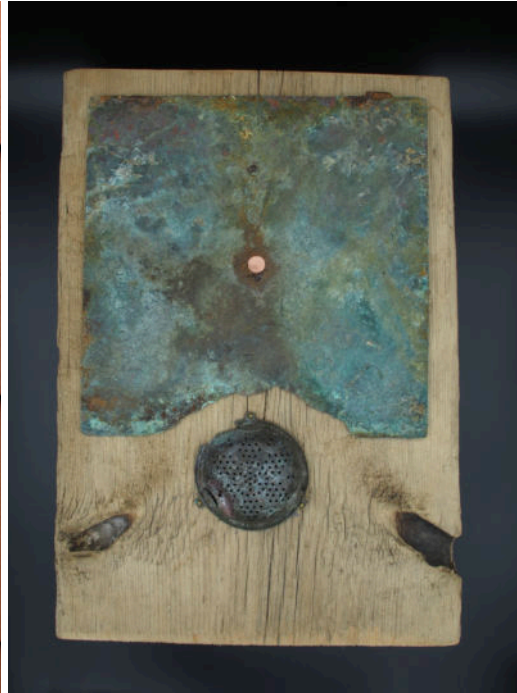
Sculptures

Zen Tableaus

I Ching 1, 2019
metal and wood
40 cm x 40 cm x 8 cm



Budik I, 2018,
metal and wood
20 cm x 28 cm x 4 cm



Covid 19, 2020
metal, nails, wood and rust,
50 cm x 55 cm x 5 cm



Sculptures

Assemblages / Boxes



Scorpio Rising, 2018
box, mixed media
5 cm 50 cm x 5 cm



Stadt Berlin, 2018
box, mixed media
20 cm 30 cm x 5 cm

Lua Mater, 2023
type case, mixed media, photographs
60 cm x 100 cm x 10 cm



Reinigungsversuch, 2019
60 cm x 120 cm x 5 cm
photo, dirty coins, clean coins, type cases

Installations

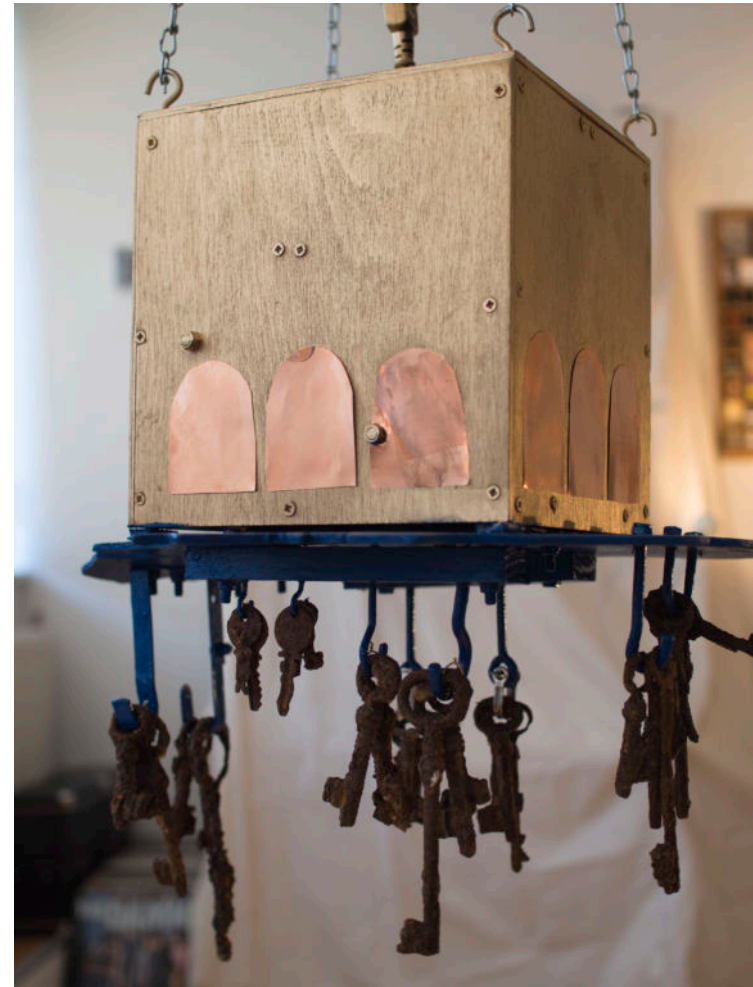
Bannkreis 2015
irons, grenade, rock, glass, chain, roses, candles



Lua Mater 2021
108 irons



New Jerusalem, 2016
keys and locks, motor, wood, copper, rust, water



Jewelry

Amber Bone Silver Stone



I work with 925 silver, bone, shells, amber, obsidian, tektites, meteorites, lava and found items.

My (lucky) Number Rings. Sand Castings. Number 9 was cast from a WWII finding in Berlin. Number 11 are numbers from discarded gravestones from a graveyard in my Neukölln neighborhood. Number 13 I found in Bali. This is how I work.



Black amber, shell, silver



Osso-Sepia-Cast from a grave-stone letter. In my Neukölln neighbourhood some graveyards are being converted into parks and construction sites. The gravestones end on a pile, waiting for recycling. I took care of some of the metal letters which fell off.



Silver sand casting from a little wheel/tool from Berlin war debris. Remnants of tools and badges make me suspect that most of the debris comes from the former Berlin Exportviertel (Ritterstraße) or the Zeitungsviertel (Friedrichsstraße). The north-west of Kreuzberg was almost completely razed to the ground by Allied bombers on February 3, 1945.



One of the most fascinating places in Bangkok is the Amulet Market at the Chao Praya River. In Thailand, amulets are traded in great numbers. Often, you see men wearing several of them. The amulets symbolise protection, wealth, and health. Some are bought and sold for astronomical prices. Most of them represent buddhas, monk-magicians, and protector deities. Others are strange voodoo-like objects. Still others are meteorites or other stones believed to have cosmic powers.



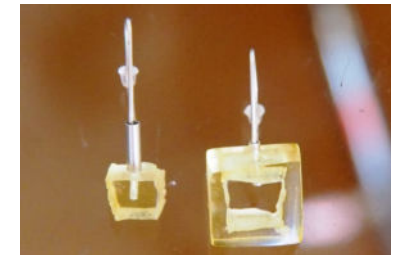
Part of an Iron Cross, blackened silver, trinitite.

Trinitite, also known as Alamogordo glass, is the glassy residue left on the desert floor after the Trinity nuclear bomb test on July 16, 1945, near Alamogordo, New Mexico.



Bones River Thames, amber, silver

A mudlark is someone who scavenges in river mud for items of value, a term used especially to describe those who scavenged this way in London during the late 18th and 19th centuries.



Indochinite, moldavite, lava

Martin Kesting Photography Sculpture Jewelry

www.mar-kes.de

Martin Kesting lives and works in Berlin Neukölln. In his sculptures and installations, found objects and materials formed by the elements are often combined with photographs and text. He is interested in impermanence, intermediate states, traces and structures. For several years he has worked on a long term series about Berlin in which he uses, among other things, excavated WWII bomb debris. He often cooperates with author and photographer Lenka Kesting, his wife. He has been exhibiting since 2014, has published photo books and creates jewellery. He is a member of the Berlin artist group tunnel19.

Artistic Education

Autodidact, exhibitions since 2014

2015-2019 Photocentrum Friedrichshain-Kreuzberg

2016-2020 Student of Michael Ackerman

Awards

2024 International Photography Awards, Gold, Lua Mater

2024 International Photography Awards, Honorable Mention, Lua Mater

2023 International Photography Awards, Honorable Mention, The Wheel

2023 Fine Art Photo Award, Nominée, Sara-la-Kâli

2023 Paris Photo Prize, Bronze, Tutto rotto

2022 Urban Photo Award, Longlist, Sara-la-Kâli

2021 Fine Art Photo Award, Nominée, Seeing Things

2021 Paris Photo Prize, Bronze, The Wheel

2020 Urban Photo Award, Shortlist, The Wheel

Books

2024: Lua Mater, EDITION tunnel19, Berlin

2020: The Wheel, self published, Berlin

2018: monkey mind, with Petra Blank, self published, Berlin

Solo Shows

2024: Babel Baltikum, with Lenka Kesting, tunnel19 | Studio, Berlin

2023: Sara-la-Kali, with Lenka Kesting, Monat der Fotografie Off, tunnel19 | Studio, Berlin

2022: Tutto rotto, with Lenka Kesting, tunnel19 | Studio, Berlin

2021: Seeing Things, tunnel19 | Studio, Berlin

2020: The Wheel, Book Presentation, tunnel19 | Studio, Berlin

2019: Austerlitz, 48 Stunden Neukölln, Berlin

2018: monkey mind, with Petra Blank, Book Presentation, Galerie Zucker, Darmstadt

2017: The Wheel, 48 Stunden Neukölln, Berlin

2016: New Jerusalem, 48 Stunden Neukölln, Berlin

2015: art-e-facts, 48 Stunden Neukölln, Berlin

2014: godfood, Fincan, Berlin

2014: Fundamentals, 48 Stunden Neukölln, Berlin

Group Shows

2024: Art-Icon, Bastille Design Center, Paris

2024: Once Upon A Now, Kunstquartier Bethanien, Berlin

2024: Once Upon A Now, Kusntgarage Franx, Den Haag

2023: Zustände, tunnel 19 | Studio, Berlin

2022: tabula rasa, Kunstquartier Bethanien, Berlin

2022: Mythography II, Palazzo Gopcevich, Triest

2022: The Wheel, Genius Loci, Rotterdam Photo Festival, Rotterdam

2022: Hermannstraße, tunnel 19 | Studio, Berlin

2021: nah | fern, tunnel 19 | Studio, Berlin

2021: Tales of the Unwritten, Biblioteca Statale Stelio Crise, Triest

2019: BILD – TEXT – FORM, Kunstquartier Bethanien, Berlin

2016: Paradise Lost, Freies Museum, Berlin

2014: Nollendorfplatz, Freies Museum, Berlin