

**NATALIE HÄUSLER**

*Hello from Rue Desert*

4 March – 15 April 2017

March 4th, 2017

She is bell and he is beau.  
Hello from Rue Desert.

Q: "I'm trying to say that a house is on a deserted dirt road. According to the dictionary, a deserted road is une rue déserte and a dirt road is a chemin en terre. How do I combine these 2? Should I use 'chemin' or 'rue'? And which adjective comes first? Thank you!"

A: "What you have here is a dirt road, that is deserted. I would use chemin. Chemin is masculine, so désert.

Un chemin de terre désert. Sur un chemin de terre abandonné... ?" [1]

I am constructing environments.

The locus amoenus is subversive but not private. It is not a solitary place, locus solus, but one of sociability. Love making, singing and even storytelling may take place here: See the shepherds of Theokrit, the lovers of Colonna, or the meeting of a group of storytellers in a locus amoenus, fleeing the plague in Boccaccio's Decameron.

The locus amoenus is primordial and quite literary, archaic and mediated through texts, conceived of by poets and architects: Architexture. [2]

The locus amoenus is a focal point of social organization. [3]

It consists of a basic set of recurring elements:

A Tree, A Source of Water, Sunshine, and The Song of Birds.

*The (Hello) Tree*, a fig tree, is said to have aphrodisiac effects and is also associated with a tendency to attract suicides. Only after Adam and Eve eat from the tree of knowledge in the Garden of Eden do they become aware of their own nudity.

The hands of the tree said hi to me. That was obvious.

The exhibition animates a linguistic presence in its environment, yet not one that heavy-handedly carries out a modern conflict of signification and the loss of words' symbolic power. It is the language of poetry that is active. It has a secret intimacy with the Tree, Sun, Water, who say Hello, and wave their hands. It is a language where form bears meaning and therefore can still relate to the natural world as a place that we talk to. [4]

[1] Conversation taken from a translation blog.

[2] Über Typus und Ort. Protokoll eines Gespräches mit Oswald Matthias Ungers, Lexikon der Linguistik, Locus Amoenus, Just Fernández López

[3] Das Umkippen des 'locus amoenus' in einen 'locus terribilis'. Bettina Schwalb, 2013

[4] Notes on "Hello from Rue Desert", Christine Schott, 2017

\* Thanks to GOLEM Kunst- und Baukeramik, Sieversdorf for the kind support

Born 1983 in Munich, Natalie Häusler currently lives and works in Berlin. She received her MFA in 2011 from Bard College/ Milton Avery Graduate School of the Arts, New York and a Diploma with honors and Meisterschüler degree from Braunschweig University of Art. Selected recent exhibitions include: *La Torre*, with Tommy Høvik, Noplace, Oslo; the solo show *The Rhyme* at Bielefelder Kunstverein; the group show *Sighs trapped by Liars. Language in Art*, at KM in Graz (2016); *Corals*, Supportico Lopez, Berlin; *The Verdant*, Hacienda, Zürich; *El Polvo se posará*, Combo, Córdoba; *La Mer Insomniaque*, Laura Bartlett, London. Her work has been shown at Arthur Boskamp-Stiftung, Raven Row, London, Kunstverein Nürnberg, Kunsthalle Ravensburg, Nurture Art Foundation, New York, Soi Fischer Projects, Vancouver, Chelsea Art Museum, New York, Galerie Warhus Rittershaus, Cologne and ZKU - Zentrum für Kunst und Urbanistik, Berlin.

She received grants from BAU Institute, NY and the Hans und Charlotte Krull Stiftung, Berlin, the Cité des Artes, Paris and a one-year DAAD scholarship for New York. She is a co-founder of the poetry press American Books (Natalie Häusler/ Ed Steck/ Brett Price).