

Spieltordamm 5, 19055 Schwerin  
Mi-So/Wed-Sun 15:00-18:00  
www.kvmvsn.de, info@kvmvsn.de  
+49 159 017 822 51

Céline Mathieu  
*Molten*  
26.04.-12.07.2026

EN

Kunstverein für Mecklenburg  
und Vorpommern in Schwerin

## Biography

Céline Mathieu (b. 1989, Belgium) is an artist and writer. Her site- and condition-specific practice looks into the circulation of thoughts and materials. The “lived logistics” of life and exhibition making within it. Her installations often combine sound, scent, different materials, and text, laced with soft institutional critique and crossings of intimacy and economy. She had recent solo exhibitions at Kunsthall Trondheim, Kunstverein Harburger Bahnhof, Hamburg, Gauli Zitter, Brussels, and Sentiment, Zurich.

## Program

Opening:  
25.04.2026, 15:00

Dialogical Curator's Tour:  
21.05.2026, 17:00  
18.06.2026, 17:00

## Team

Hendrike Nagel  
(Curator)

Luisa Kleemann  
(Assistant Curator)

Lisa Dohmstreich  
(Curatorial Assistant)

Miles Schuler  
(Head of Production)

### Special thanks to:

Reinier Hoon, Rubén Grilo, Rasmus Thor Christensen, Vincent Stroep, Michel Tombroff, Joe Rowley, Adam Kleinman, Ornella Tortorici Pabst and Ligeti Center, Klara Hülskamp and Kunstverein Harburger Bahnhof, programmer Felix Bonowski, dentist Georgios Pamoukis, interns: Emilija Kiselova, Anna Lorbeer & Julia Reimann.

With kind support:



LIEBELT  
STIFTUNG  
HAMBURG

STIFTUNGKUNSTFONDS



Der Beauftragte der Bundesregierung  
für Kultur und Medien

# Céline Mathieu

## *Molten*

### 26.04.–12.07.2026

Center, lay in the back. A knee bends around the corner, and I learned that remanence is the name for residual magnetism left in a core after the field is removed.

A book of commissioned fiction will be published as a posthumous *Reader* for this exhibition.

Rubén explained to me that during the Industrial Revolution, new machinery would cause eyeballs to shake in their sockets, resulting in blurry vision and possibly conjuring the appearance of ghosts. The specific frequency is hard to generate and equally hard to capture.

The air is thinned out in here too, with works like beads, insulators, spacers, or nodes, interspersing a rhythm, like an odd poem affords the exhibition space. Was it by coincidence that current and currency sound similar? What's curation got to do with it?

An electromagnetic field is spun between the chips, ESP32s. One of them sends out a signal through that field so they blink simultaneously. The coder told me that sometimes the message doesn't come through.

The machines from E-Werke, the electricity plant that used to be housed here, were cooled with water from the nearby lake, I heard. The tubing is still there, under the Kunstverein, sometimes flooding the cellar, the machines long gone. And from the famous Schloss, many reports have pointed to the presence of ghosts in there.

Little sheets of investment gold are glued with dentist's enamel and hung high up on the wall. Brought along as a gift from a previous exhibition at Kunstverein Harburger Bahnhof, it is a material reserve held in trust for future production, to be melted and turned into money when needed.

Aluminium ingots I got sponsored for a Norwegian show of local premium produce ought to, according to my concept for them, be remelted until sold. Whether that was worth the price remained on the table. Until MT bought the work, unmelted, over lunch. The shape it ought to be melted into—the shape of an enlarged molten drop of aluminium—was sculpted in plasticine with interning assistant Emilija.

Empty trays were posted all the way from the U.S. via Jamaica to be here. As I found their traces of use inimitable, desire won from the horror of shipping.

Twenty years ago, my boyfriend photographed his rabbit, a Vale van Bourgondië, on the very table I am sitting at, writing this. His body still small, he uploaded it to Wikipedia, where the image remains to this day, representing that breed. The picture now subtitles the show as a postcard and a poster.

Borrowed discarded robots from the Institute for Mechatronics in Mechanical Engineering M-4, Ligeti

## Floorplan

- 1 That a movement is to be made in the air, 2026  
Electromagnetic communication, ESP32s (code and soldering by Felix Bonowski)
- 2 And Joe, when you go to the floor for the – can I see that?, 2026  
Travelled trays with lake water, desire won over the horror of shipping
- 3 Take it from the top, 2026  
Gold brought from my previous exhibition's production budget at Kunstverein Harburger Bahnhof, investment, gift
- 4 Reading what is alive and moving with it, 2026  
Lent discarded robots from the nearby Institute for Mechatronics in Mechanical Engineering M-4, Ligeti Center
- 5 "I think at every season inner things must shrink or swell like roofs of timber," wrote Rosemary Mayer, 2025  
Raw, sponsored Norwegian aluminium ingots, to be melted into different sculptures in future exhibitions, morphing until sold (Now the artwork is purchased by MT over lunch)
- 6 Dancers to stage please, 2026  
Lent discarded robot from the nearby Institute for Mechatronics in Mechanical Engineering M-4, Ligeti Center
- 7 The tempos of her flight, 2026 [invitation image]  
Childhood photograph my partner Reinier Hoon took of his rabbit twenty years ago, still serving as the Wikipedia image for the Vale van Bourgondië
- 8 Reader (expected to appear in print by autumn 2026)

Courtesy of all works:  
Céline Mathieu & Gaudi Zitter  
Courtesy of invitation image:  
Céline Mathieu & Reinier Hoon

