

LINZ — VARNA

Cultural Exchange between Linz/Austria and Varna/Bulgaria

Exhibition

Museum of Archeology, Varna

August 7 to September 7, 2010

in cooperation with August in Art Biennale, Varna

Artists:

Martin Dickinger

Margit Feyerer-Fleischanderl

Peter Hauenschild / Georg Ritter

Bernd Oppl

Beate Rathmayr

Curator: Gottfried Hattinger

Supports:

Austrian Embassy Sofia

Upper Austrian Government

City Council of Linz

Martin Dickinger

was born 1959 in Wels, Upper Austria. He learned his profession in the technical school for sculpture Hallein, Salzburg and studied on the University of Art in Linz. Since more than 15 years he works with the material paper, especially papermache` which is made of newspaper and glue. At the beginning the sculptures were made as single pieces. In the following time they became more and more and the artist showed them as installations which called "Halde" in german = "Dumpsite" in english.

Ausstellungen (Auswahl)

- 1996 „Halde Nr.5“ Offenes Kulturhaus Linz
- 1998 Kentler international drawing center, New York
„Objekt Linz“ tmp. Kunsthalle Steyr
- 2000 Galerie „Europäisches Haus“ Pilsen
„Junge Kunst 2000“ St. Anna Kapelle Passau
- 2001 Kulturzentrum Ignis Köln
Center for contemporary Art Milwaukee
- 2002 Galerie pro arte, Hallein
„Sigma“, Galerie o'artoteca Mailand
- 2003 „surround“ Künstlerhaus Klagenfurt
- 2004 hot cakes gallery Milwaukee
Vtroubled times“, Civico museo di guerra per la pace Trieste
„Mino paper art village project“
Mino city, Japan
- 2005 laboratorio dell'imperfetto, Gambettola/
Cesena
- 2006 Galerie ardizon, Bregenz
„reset>>>forward“, Galerie o'artoteca Mailand
- 2007 Beteiligung Schaurausch Linz 09
Galerie mel-contemporary, Wien
Papiermachermuseum Steyremühl
Galerie Maerz, Linz
- 2009 Medienkulturhaus Wels im Rahmen von Linz 09
Burgkloster Lübbek
Stadtgalerie Brunsbüttel

MARTIN DICKINGER: HALDE #35 (SLOPE #35), 2010, paper maché



Every time I reflect on a work of Martin Dickinger the fundamental distinction in our aesthetics concerning „material“ and „form“ comes to my mind. It originates in the classical Greek antique where Sokrates made a distinction between „morphe“, the thought, genuine and subjectal form and „hyle“ which means „padding“ in the translation of the French philosopher Levinias. By that we should imagine any uniform material which is poured into the form.

The installation discusses these aspects of sculptor work in a sheer exemplary manner. It is an equivalent to watching a tilting picture where you can never be sure which aspect comes to the fore. On the one hand Dickinger leads our looks at the extra-ordinary richness of forms in our every day lives in the next moment he leads it to the monotonous and therefore even more impressive material of papier-mache.

In like manner you can think about the discrepancy „material – immaterial“ in front of these work. Maybe these ideas only come from the fact that I worked intensively at digital worlds during my work as rector of the Linz Art University in the recent past. But however, the grey-neutralized forms face me like computer generated things – indeed constructed but not yet coated with their definite texture; inanimate unfinished so to speak, but not more unreal than the world appears to us when we refuse to be blinded by merchandise aesthetics for a single moment.

The form faces us equally cold and pure as a grid in the first phase of a computer simulation, the objects are unfinished, unreal, and still - or just because of that they are able to give a highly prototypical account of our contemporary artificial world. A few months ago I saw an impressive video work of Bill Viola in New York, which discusses these problems, but today I have very similar sensations reflecting on the real dump of material in this exhibition.

The incidentally arranged – or should we rather say „cast“ or „simply dumped“ instead of „arranged“ mass of objects, also deals with the exemplary questions of „image – copy“ in every stage of „realism and abstraction“. For the art of the last century a general, simplifying rule of thumb could be stated: from image to copy, today we are too much used to the effect of the coloured plain abstract, we have aesthetisized it to an extent that a simple abstract piece of art has lost its cross-grained effects and is good for bank lobbies or backgrounds for politicians' portraits at best.

The enigmatic nature of Martin Dickinger's work is, however, that he on the one hand abstracts things in a radical manner and so largely divests them of their context, but on the other hand offers us enough room for associations with our everyday life.

The seemingly carelessly „dumped“, „the put aside“, „the eliminated“ – all of that is mentioned and just brought up by the richness, the amount of the different modelled and overformed objects of our everyday world. And however, the solitary concrete piece always gives, looked at more closely, a taste for having a more accurate look, hold it in hand and ponder about it, or simply take pleasure in the details and ask Martin Dickinger: "How did you come across this particular one? Where did you find it? How did you make it?" Rainer Zendron, Linz 2002

Margit Feyerer-Fleischanderl

1959 born in Linz
1974 – 78 Fachschule für Gebrauchsgrafik – Linz
1979 – 84 Hochschule für Gestaltung in Linz,
Meisterklasse Malerei und Grafik
since 1985 freelance artist and illustrator

Group Exhibitions (selection)

- 2009 LINZ BLICK - Stadtbilder in der Kunst 1909-2009, Lentos, Linz
„welcome 09“ – Galerie in der Schmiede, Pasching
„NATIVE NATURE“ – Galerie in der Schmiede, Pasching
- 2008 Biennale de la Ceramique – Andenne / B
„Auffrischen“ – Galerie Paradigma
- 2007 „KUNSTERROR – Kunstankäufe der Stadt Linz, Stadtmuseum Nordico
„Lovepieces“ – Galerie Paradigma
„Meine Wirklichkeit“ – Schloss Lamberg, Steyr
„Meine Wirklichkeit – Realismus aus OÖ“ – St.-Anna-Kapelle Passau
„Rotary for Wasso“ - Kunstauktion des Rotary Club Linz Landhaus
- 2006 „keramik-personal“ – Galerie Artico, Wallern
- 2005 „Ausstellung in Arbeit“ – Stadtmuseum Nordico, Linz –
Lange Nacht der Museen
„Einfach Menschlich“ – Galerie Paradigma, Linz
- 2003 Kunstmesse – OÖ Landesmuseum, Linz
„Comixmas“ – Galerie Paradigma, Linz
„sensual orgy“ – Galerie im OÖ Kunstverein, Linz
- 1991 Gemeinschaftsausstellung von OK-Künstlern, Linz

Solo shows (selection)

- 2009 „FEY.FLEI schaut STAUBER“ – Museums Quartier, Asifakeil, Wien
- 2008 „DAHEIM“ – mit Norbert Artner – Galerie Paradigma, Linz
„TROPHÄEN“ – mit N. Artner – Rytmogram, Bad Ischl
- 2007 „VERBORGEN“ – Galerie Pehböck, Naarn
- 2005 „Meine Damen und Herren“ – Galerie im Salzfertigerhaus, Gmunden
- 2003 „11 Paare in Ton“ – HMH Galerie, Linz
- 1998 „Mein Amerika“ – Galerie Paradigma, Linz
- 1991 „Bild und Bühne“ – Offenes Kulturhaus, Linz
- 1988 Galerie im Stadtturm – Schwanenstadt

MARGIT FEYERER-FLEISCHANDERL: BEACH PEOPLE, TROPHIES 2004-2007, ceramic sculptures

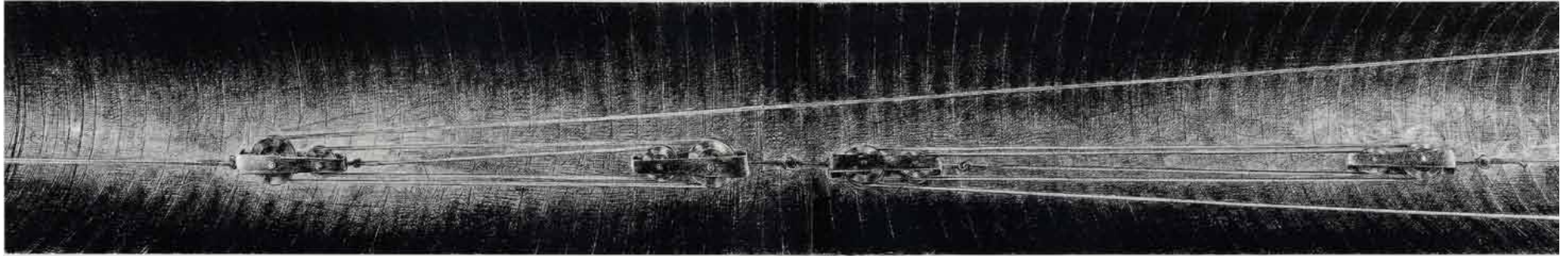


As I – let us say – got to know Margit Feyerer-Fleischanderl approximately 20 years ago, working as a painteress and graphic designer, she was interested in photography. All of these fields having to do with art and moving on two dimensions. In 2001, figures, out of ceramic, were created, inspired by a friend and expert, Charlotte Wiesmann. Figures, emerging out of personal surroundings, portraits of good friends, but actually not being portraits per se. More like prototypes, which were inspired by real and alive people close to Margit. Reactions among the „not-portraited people“ were different. „Actually, it looks quite like me“, „am I really that bold?“ The main objective was not to produce an image, not at all of the outer reality. More about the demonstration of inner attitudes, feelings, opinions, which represent a type of person. Some of the „not-portraited people“ could probably have discovered some aspects of their personality they might not have thought of before. Or which they haven't thought of that they are visible or at least could be sensed by others. Margit brought suppressed things to the surface. Invisible behind the visible. Desires and wishes as well as things that seemed far in the past and forgotten. I also recognized myself and traits, which I didn't expect to be part of me or of which I thought they have disappeared. It was exciting, virtuous and highly emotional. This leads us to a generalization, away from specific role models towards abstract figures. Figures, which do not need role models, which do not have specific biographies. Which cross our ways in town, about which we do not know anything, but all of them having a life in the same way as we have our own biography. Next thing: The need for reduction, the focusing on the essential, at the same time giving the beholder more options, opportunities to speculate, to fantasize. Busts evolved, varying in winter and summer, many clothes and being wrapped up in winter, lots of bare skin, swimmers and people diving into the water. Aspects of disappearance and appearance merging into the game, facets of motion. Margit developed cross-sections, seeming arbitrary. Figures became fragments, reduced to their very parts. The rest imaginable. There is the woman with the red sleeve, with the wild hairdo. She is obviously in a hurry. Running. Arranging the parts in another way, she would stumble or lie, breaking into her components. A great variety of options. Possibilities emerge out of the act of reduction, possibilities for improvisation of motion, also freedom. A similarity in music leads us to this thought: The American jazz-legend Miles Davis is being quoted that it is not the amount of music notes being played, it is the beautiful ones that count. Celebrating the breaks as elements of tension, the reduction as playground of the imagination in the eye of the beholder respectively the listeners.

From the composition to improvisation. From the stiffness of a snap-shot to motion. You could make a movie out of it, or at least a series of photos. The motion and the conquest of time connected with it, as a further fourth dimension. Freeing the figures out of their stiffness. Reduction as the focusing on the essential, which provides options to question patterns of thinking and categories of emotions.

And one more thing: The figures, that walk through walls, or into the walls, without being clear, if they are ever going to appear on the other side, without being clear, what there even is on the other side, what there is to be expected, if there even is anything on the other side. Disappearance as a possibility. With the head through the wall, the overcoming of obstacles, demanding energy, courage and insistence. Saying goodbye, hurting, but opening up chances. The family, turning their back on something or somebody. For a new start, maybe fleeing, or searching for a better world, somewhere in the future, somewhere far, far away or maybe even somewhere very close. — Margit Feyerer-Fleischanderl tells us stories: hers, ours and those of others.

HAUENSCHILD RITTER: FLASCHENZUG 1990, pastel on paper, 110 x 656 cm



Peter Hauenschild

Geb. 1958 in Linz.

1982–1987 Studium Visuelle Gestaltung bei Prof. Laurids Ortner, Hochschule für künstlerische und industrielle Gestaltung, Linz.

1988-2004 Mitarbeiter in der Stadtwerkstatt Linz; seit 2005 Lehrauftrag am Institut für Medien, Abteilung Grafikdesign und Fotografie an der Kunstuniversität Linz

Arbeitsschwerpunkte:

Zeichnung, Kunst im öffentlichen Raum, Computeranimation.

Georg Ritter

Geb. 1956 in Linz.

1981–2004 Kunst und Kulturarbeit mit der Stadtwerkstatt Linz;

Seit 1989 Zeichnen mit Peter Hauenschild; seit 1999 Lehrauftrag an der Kunstuniversität Linz im Bereich Malerei und Grafik.

Arbeitsschwerpunkte:

Zeichnung, Kunst im öffentlichen raum, und initiative Kulturarbeit

Peter Hauenschild and Georg Ritter have been working on their drawing project since 1989. Thematically it ranges from portraits of people, across architecture all the way to landscape. Drawing is carried out together using charcoal and pastels on paper. The drawing process is a simultaneous one of working together and mutually overlapping lines and strokes on the paper. With these layers and overlaps, the individual signatures result in a new work of its own. The subjective procedure becomes a collaborative one.

Since 1989 Peter Hauenschild and Georg Ritter have created a highly unusual oeuvre of drawing works – the results of an inner distance taken from time to time and creative reflection on their politically motivated action art with the legendary Stadtwerkstatt in Linz. Since 1981 this was the basis for a community of artists and unconventional thinkers with a great enthusiasm for technology. With their light-hearted social criticism, they carried Austrian action art far beyond the borders of their own country. The drawings that are very dense in terms of both content and form – huge formats consisting of multiple rolls of paper – are created in the course of weeks of meticulous line work, almost in the style of old masters, layer for layer, simultaneously and together. The processual that inevitably characterizes their work in the field of new media and art in public space, becomes tangible here and condensed in a completely different way.

Bernd Oppl

geboren 1980 in Innsbruck, lebt und arbeitet in Wien.

Ausbildung: seit 2008 Bildende Kunst (Video und Videoinstallation),

Akademie der bildenden Künste, Wien (bei Dorit Margreiter); 1998-2007

Bildende Kunst (Malerei und Grafik), Kunstuniversität Linz (bei Ursula Hübner).

Ausstellungen (Auswahl):

Kreuzungspunkte Linz. Junge Kunst und Meisterwerke, Lentos Kunstmuseum Linz;

Display: Objekt/ Raum/

Betrachter_in? – IG Bildende Kunst, Wien;

In den kleinen weißen Zellen, DEMORAUM,

Akademie der bildenden Künste, Wien;

Sound Characters, Kunstpavillon, Innsbruck (2009);

Ich habe nicht genug ihr matten Augen, Universal Cube, Leipzig;

Sauna 08 Brut im Konzerthaus, Wien (2008);

Zona ovest | Austria occidentale in dialogo, Ausstellungssaal Biblioteca Nazionale Universitaria, Turin; acht

positionen, RLB Kunstbrücke, Innsbruck (2007);

Opera Austria, Centro per l'arte contemporanea

Luigi Pecci, Prato;

Filmriss, Salzburg (2006);

Werkstatt, Ausstellungsraum, Institut für Kunstgeschichte, Innsbruck;

cityTV - A.R.T. of reality, Rhizom, Steirischer Herbst,

Graz (2005);

Querfilmein, Kurzfilmfestival, Tirol (2004);

Home Stories 32 | punctum presents: Off-Space,

Sixpack Event, Filmcasino, Wien (2002).

BERND OPPL: KORRIDOR 2009, Raummodell aus MDF, Flatscreen, Elektromotor, Videokamera



„Korridor“ consists of a flat screen monitor on the front side and a rotating model of a hallway on the back side. The model rotates about its lateral axis. On the monitor the hallway appears to be static. The model contains styrofoam balls, which move from the back to the front in a wavelike motion. In front of the camera there is a pane of glass, which increasingly gets occluded by the balls. The image of the hallway disappears and then reappears again once the balls continue to move back on the ceiling. At the back they move down the wall and the cycle begins anew. The model of this hallway combines static architecture and fluid motion, which dissolves the space and frees it. On the reproduced image on the monitor the laws of gravity aren't valid anymore. Only the camera view is rigid and represents the situation in a solid way.

Korridor is part of the series „Point of View“ in this works and settings, Bernd Oppl deals with the filmic handling of spatiality and architecture and with the medial image of space. The starting point of his works are film scenes, in which the setting illustrates a real physical area and is not virtually constructed. Oppl picks out the approach to understand film as architectural art as a central theme, which pictures and transforms space and thus creates new spaces. Space becomes the storyline and readable as narration.

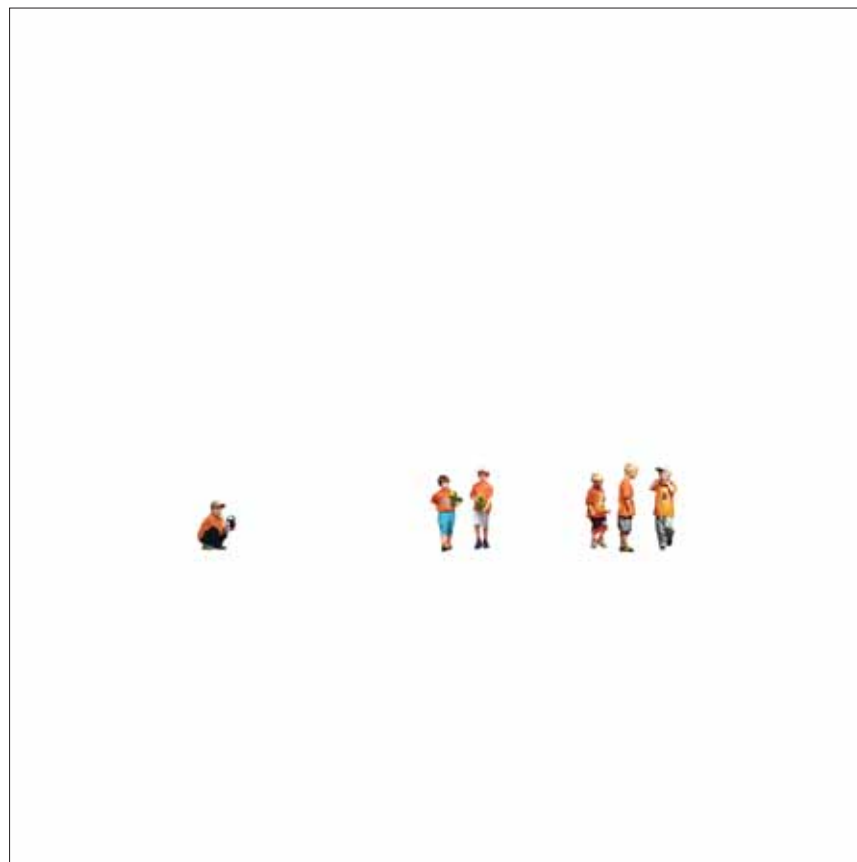
Beate Rathmayr

1969 born in Austria, HBLA f. Kunstgewerbe in Linz
1989-96 Studied Art University Linz
1995 Studied at Hogeschool Rotterdam
1996/97 Worked at the departure for Textil at Art University
1997/98 Fellowship of the Federal Ministry
2002 LKA Fellowship of the Cultural departure Linz to Reykjavik/Island; Grant by the Cultural departure of Upper Austria for Fine Arts since 200 Boardmember of Artist Association MAERZ; since 2006 Curator and Projectdevelopment at KunstRaum Goethestrasse xdt.; since 2006 Curator at NETural communication (New Media Agency); 2007 Linz-Export Fellowship of the Cultural departure of Linz to Odessa/Ukraine

Exhibitions/projects (selection)

- 1994 „Zwischenräume-Zwischenbilder“, O.Ö. Landesgalerie Linz
- 1995 „go east – go west“ Jekaterinburg, Nishni Nowgorod, Moskau and Linz
- 1997 „Galerie Gutweil“, Innsbruck
„European artists“ Living Art Museum, Reykjavik, Island
- 1998 „Beate Rathmayr – Stefan Osterider“, Galerie im Traklhaus
- 1999 „ACT 99 art communication tour linz moscow“
„flexible 3 – close to the body“
O.Ö. Landesgalerie Linz and Bureau of Artistic Exhibitions Wroclaw, PL
„Linz-London-Reykjavik“ Artist Association MAERZ Linz
- 2000 „flexible 3 – close to the body“ Netherlands Textilmuseum, Tilburg; The Helmsore Textile Museum, Great Britain; Kunstmuseum Bayreuth, Deutschland
- „stimulation“, Station 3 – BVÖ, Wien
- 2003 „querschnitt“ – Nordico, Linz
„dreamteams“-book launch – OÖ Landesgalerie, Linz and Fotogalerie Westlicht, Wien
„island by numbers“, OK Centrum für Gegenwartskunst, Linz
- 2004 „too far, too close“ – gallery by night-stúdió galéria, Budapest - IG Bildende Kunst, Wien
„paula's home“, Lentos Kunstmuseum Linz
- 2005 Remise Bludenz, solo exhibition, Vorarlberg
- 2006 „andernorts. Positionen zu Weimar und Linz“, ACC Galerie Weimar
„light_story_space_body“, galerija galzenica Kroatien
- 2008 „myth of odessa“, MAERZ, Linz
- 2010 „Rioste, Linz_Liverpool“ Bluecoat Gallery Liverpool; „Linz_Liverpool, How much exchange can you stand“, MAERZ, Linz

BEATE RATHMAYR: DIFFERENT GROUP PICTURE I 2005, Digitalprint/Diasec DREAMTEAMS 2003–2007, Digitalprints/Diasec



Interested in the image of the individual and in the idea of community Beate Rathmayr has been carrying out her work for years as photographic inventory of unknown people on the street. Two elderly women in flowery dresses and both swinging their bags, children playing on the pavement; several women in pink - they walk, they stand, they smoke; people waiting at the bus stop. Not one of them has ever encountered the other.

Digitalised and made available on the computer the people are taken out of any particular place and form groups and pair off in relationships on the timeless and placeless white surface of the photographic paper. With a creative eye countless patterns can be found in the complete confusion of everyday life and variations of the same world brought produced. No one seems immune from being influenced and nothing can be thought of as inimitable, whether it be language, posture, clothing and gestures. Everywhere irrelevancies become symbols by which communities can be defined.

The artist's interest in all this lies in the act of productive intervention, of taking the rules into her own hands to build fantasies about harmony between people, to invent sympathies and create unreal relationships. In the montages and sketches people who have probably never met talk to one another or are confronted with fictional relationships. Beate Rathmayr wants to be surprised by her work, to ask questions, tell stories and produce momentary scenes, to create free spaces whilst representing the everyday world.

above: different group picture I (detail), 2005
digital print/diasec, 154 x 220 cm

below: dreamteams, 2003-2007, digital print/diasec