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PRESSEINFORMATION
AUSSTELLUNG 2006-9
, „Global Fusion-close up 2006

Performance, Video, Fotografie

Vernissage: Mi. 13.September 2006, 18 Uhr

Begrüßung: Cameron Archer, Kulturattaché, Australische Botschaft, Wien

Kuratorinnen der Ausstellung:

Maggie McCormick urbanart, Melbourne

Claudia-Maria Luenig urbanart, b a s e m e n t, Wien

Ausstellungsdauer: 14. September–1. Oktober 2006

Öffnungszeiten: Mi-Fr 17-20 Uhr, Sa, So 16-20 Uhr

Dieses Projekt wird gefördert von  und





Anne Wodtcke, „escape (diving)“, 2006, foto von performance

Global Fusion - Close up 2006 ist ein urbaner Dialog zwischen 14 internationalen Künstlerpaaren, die geografisch voneinander entfernt, ihre künstlerischen Arbeiten im Medium der Fotografie und Performance in Kollaboration erstellt haben. Analysiert wird die Distanz die sich zwischen zwei gleichen Bezugspunkten befindet: Der Begriff "Close up" als Reduktion von Distanz und das Zusammenrücken im globalen und künstlerischen Umfeld.

In b a s e m e n t zeigen 8 KünstlerInnen site-spezifische Performances, Video und Fotografie zum Thema „urbaner Dialog“. Über den weiteren Zeitraum der Ausstellung werden die Spuren dieser Performances dokumentarisch präsentiert.

Wie realisiert der Besucher die individuellen künstlerischen Positionen und das neu erstellte visuelle Bild anhand von Spuren und räumlichen Fixpunkten?

Global Fusion - close up 2006 ist eine Erweiterung des Projektes **Global Fusion 2002** welches im Jahre 2002 im Palais Porcia präsentiert wurde.

Mit freundlichem Gruß
Claudia-Maria Luenig
Kuratorin **Global Fusion-close up 2005/2006**
Organisatorin b a s e m e n t

Anne Wodtke (D)

born in Berlin

studied at the Academy of Fine Arts, Munich

master's degree (M.A.) in educational science / psychology / sociology from the Ludwig-Maximilian University (LMU) in Munich

extensive travels to Asia, Central America and Africa, especially one year in West Africa, now lives and works in Munich

solo exhibitions (selected)

2007 Kunstverein Landshut

2006 *mental sculpture*, intervention in public space, Munich

group exhibitions (selected)

2005 *Skulpturale Handlungen*, Galerie der Künstler, Munich

GLOBAL FUSION – Close up 2006, basement, Vienna

serienweise, Liebenweinturm, Burghausen

ARTor, Galerie Schöber, Dortmund

2005 *Photograph Exhibition*, Konica Minolta Plaza, Tokyo (DVD)

Transparenz, Frauenmuseum, Bonn

SKULPTUR.sein

There is playfulness in movement

I first started to use photography and video as an artistic medium when I was documenting the creation of my sculptural 'stories'.

My most recent works are an attempt to reinterpret the theme of sculpture in a conceptual and playful manner. The materials I use are paper and my own body, which I integrate as a shape-giving element. While exploring the ideas of 'happening', 'body', 'participation', I reach out to the farthest limits of the interfaces between action, performance and sculpture. The aspects that interest me are the creative sculptural process itself, the things that happen to objects and people when they interact, and the formulation of questions concerning 'product', 'merchandise', 'consumption'.

I build experimental set-ups in which I explore the sculptural potential of movements in connection with objects. The time scale over which the action is played out depends on my endurance and on the strength of the material employed. The setting in which the action takes place and the parameters of space and time are the determining factors for the way the process develops. The outcome of the experiment is always open. A typical aspect of these performative sculptures is that the body is often bent into unusual postures; the identifiable features of my face, however, remain hidden; in other words, I remain anonymous. Sometimes I work 'live' in an indoor or outdoor location.

The paper objects I use in these experiments are almost exclusively made from rolls of plain, industrially manufactured paper. By folding, pleating, cutting, bending, creasing, gluing, the paper is transformed into plastic, three-dimensional structures with a strange intrinsic aesthetic charm.

The characteristic feature of my works is their serial evolution combined with the use of a reduced, almost minimalist structural vocabulary and materials expressing a brittle sensual appeal. By varying volumes, proportions, materials and their placement in a three-dimensional context, the almost weightless structures take on a special quality of sculptural autonomy. Intimate cavities, proud swellings, secret veils and curious openings evoke solid substance while at the same time incorporating an element of unreality, which transforms them into projection surfaces imbued with many metaphorical interpretations.

www.annewodtke.de

Gaby Bila-Guenther (AUS/D)

Gaby Bila-Günther is a Berlin-based young writer who has been labeled 'oddly poetic' and 'flamboyant and upbeat' by The Age newspaper in Melbourne, Australia (where she was based between 1995-2002); and labeled 'provocative' by The Pill paper in Prague, Czech Republic; blushing she asks - why?

www.geocities.com

Global Fusion 2006

© Berlin, 2005 Proposal by artist: Gaby Bila-Guenther

Three components: collaborations between:

Text artist and public

Photographer & writer & public

Two artists: London & Berlin

Continuation of Future dreaming part 2:

Urban photos interpreting future dreaming quotes collected from people in Melbourne, Vienna, Prague, Malmoe, and Berlin.

Who am I? A series of random photos stickers placed by the artist around streets of Berlin, inviting the public to answer.

Urban diaries: two artists/writers one based in Berlin and the other based in London who exchange photos via the Internet or by mail and write fictional accounts about each other's daily activities based around these images.

Spoken word performance dealing with the theme Close Up, personal interactions with the public and my environment.

Simone Fuchs & Martin Blum (CH)

Fuchs & Blum, two young Swiss artists have worked on numerous performances together internationally like in „Womens City“, Yerevan, Armenia, 2004 and Fabrik Hegenheim, France, 2005. www.nowhere.ch

Title: "Wildlife", 2006

Performance

Dressed in furs we will move around the floor and will represent a kind of living furball. This performance will last over longer period of time (around 1 hr) and is therefore no classical performance.

The work is positioned in the context of the social behaviour of humans in a group.

We will behave similar to the visitors, standing around, sitting, lean against each other, etc.

We are a living mass, an energyball, without specific features like face, hands or legs.

The viewer is supposed to be irritated and thrown back to him/herself.



Cynthia Schwertsik & Red White

Die Performance in b a s e m e n t - ein pott weiss ein pott rot - farbe eine plane darunter - eine wäscheleine - 2 performer "waschen" - 1 rot einer weiss & es vermenigt sich
= painted pink
ist was entsteht.



Cynthia Schwertsik

Sie braucht die direkte Konfrontation mit Menschen und ihren unmittelbaren Reaktionen. Daher schafft sie ihre Kunst in erster Linie in Kooperation mit Anderen, und/oder erzeugt sie gleich vor Publikum. Sie ist eine gebürtige Weltbürgerin, die ihre „überlange“ Kindheit in innerer Emigration, im sonnigen Kalifornien, im Süden Englands und Schwedens verbrachte,

