

CHRISTL MUDRAK

My particular interest is dedicated to those spaces that appear to exude energy, radiate activity and dissolve limitations. These works let visitors experience something that influences them physically and psychologically. Their purpose is to interact with the customer and to charge them. This artistic work is supposed to make several forces visible and have placed the viewer to something very confrontational.

With my spacious pictorial installations, I attempt to test the viewer's perceptive capabilities. They cover an entire room in a single color, with a spiral or a layer of fluorescent color spanning the room's entirety. Corners of the room are movee, space curves arise, it takes a true vibration of the apparently solid. I see this work as an active part of communication with the visitor. A place that envelops you completely, like a cocoon, and gives you the feeling of being inside of an object while not be able to escape.

The aim of my work is to evoke a feeling of unity with the experience, to move the observer emotionally, physically and psychologically to address him at quite different levels, including the irrational or intuitive way. The viewer experiences something immediate through this lack of distance, a provoking experience of presence. He is shocked and confronted with a lack of direction. The uncompromising over-painting is inevitable for the viewer. The rooms themselves provide no solution in terms of direction; the visitor can only find it within himself.

Questions of perception are voiced, an inner discourse about the relationship between the viewer's attention and participation and a resulting inner interpretation of the locality set in. The preexisting notion of the space-time continuum is deconstructed. Alternating perspectives and reference points are created by overlapping graphic structures and spatial adjustments, which can lead to the observer experiencing feelings of disorientation, overcrowding and deliriousness.

The procedure I follow shares parallels with an archaic ritual, where an action is performed with automated (almost dazed) and obsessive repetitions over an extended period of time - repetition as compulsion and freedom at the same time. The optical interaction of signs, patterned lines and spirals, which add to the confusion, are reminiscent of tribal art forms (compare to rock and cave paintings), which were a result of originally ritual actions.



GANZEN TAG GEMALT IM WAGEN

engl.: painted in the carriage all day

November, 2019

installative painting based on the missing collage no. 25 by Hannah Höch

group exhibition KARAVANE, curated by Jaro Straub, Martin G. Schmid & Christl Mudrak

Kunsthalle Memmingen, Allgäu

material and dimension:

acrylic on VW Golf and PVC; Porcelain eagle by Arthur Storch, Volksstedt manufactory (1921), Pachycereus Pringlei (around 1900)
6 x 6 x 3,8 m



The basis for this painterly work is the lost collage no. 25 by Hannah Höch et al. with pictures of cacti and birds, see picture below left, as well as an excerpt from HANNAH HÖCH - Eine Lebenscollage, p. 627, Archiv-Edition, Band II, 1921-1945, 2. Abteilung, Dokumente; Hannah Höch: Terminkalender [Haga Diamanten] 1939, Notes on the trip by car / caravan through Germany to Holland, the outbreak of the Second World War, the acquisition of the house in Heiligensee:

10.4. Gestanden über Nacht an der Autobahn bei Mühlhausen in der Schwäbischen Alp – Morgens auf die Höhen die vor uns lagen, gestiegen. Herrliches Osterwetter. Schlüsselblumen aus dem Gehölz. Rehe belauscht. Nachmittags nochmal ein Stück zurück gefahren in Richtung Ulm. Das ist die schönste Strecke die wir bis jetzt kennen. Dann umgekehrt nach Stuttgart. Sehr gesucht nach Parkplatz. Dann gestanden am Neckar an der Schwabenhalle. Standort gewechselt und auf das andere Neckarufer gekommen. Stehen auf der Wiese, am Neckarkai. Sommertag heute. Abends nach Stuttgart hinein. Film, sehr schön, avant gardistisch „ Der Florentiner Hut“ mit Rühmann! –

11.4. Stehen wunderschön zwischen blühenden Pfirsichbäumen. Gewitter. Weinberge rechts und links. –

12.04. Gemalt. An dem „Lebensweg. Abends bei Prof. Hildebrandts. -

13.4. Bei Hildebrandts war noch: Willy Baumeister, ein Dr. Garter und eine Frau von Wächter.

GANZEN TAG gemalt im Wagen.



Hannah Höch, lost collage no. 25



VOGELSCHAU AUF EIN SANDSPIEL

engl.: bird's perspective on a sand play

July, 2019

installative painting based on the lost collage no. 5 by Hannah Höch, group exhibition Hallo Hannah. A collective approach to lost collages by Hannah Höch, curated by Mirjam Bayersdorfer and Frank Krähenbühl, Shedhalle Zurich, Switzerland

material and dimension:

Acyl paint on paper, PVC and wood, hammock, black clay, table
6 x 5 x 4 m



Hannah Höch, lost collage no. 5

For one month, ten artists are working on a parallel work in the Shedhalle Zurich, each based on the photograph of a previously lost collage from the estate of the artist Hannah Höch. All exhibitors work on site at the same time, inevitably discuss their work steps and influence each other beyond any doubt. The artists show the visitors their work. The work process is thus revealed - just as the collage as an artifact reveals its production process and its sources. The end of the work process marks the beginning of the exhibition: a mutual relocation and sorting forms the formal framework of the collage "Hallo Hannah".



JENOM VODA _ PRAGER WASSER

engl.: just water - waters of Prague

February, 2019

performative painting with water on paper for visitors and employees
8 different types of Prague water
curated by Tereza Severová at the Breunau Monastery in Prague,
Entrance Gallery, Czech Republic

material and dimension:

water from Vlatva, Botič, Čertovka, Berounka, two kinds of snow waters, fountain and tap water, eight papers, 8 brushes, gloves, testing paper, napkins, 8 chairs and table, seven weeks of daily application
3 x 5 m

Eight different types of water from the urban area were used for the exhibition. These different waters are the painting medium for this interactive, painting-based performative installation. Since her residency in the Helsinki Art Pavillion in the lagoon city of Venice in 2017, Christl Mudrak has been experimenting with water as a painting material and color for her paintings.

In the presence of the exhibition visitors and by the visitors themselves, the different types of Prague water are repeatedly applied to the same painting grounds until the differences between the waters can be visually perceived. When visiting the exhibition, the painting process can be observed on site. As a performative painting from the water collection, the individual drops of water are placed separately on prepared backgrounds made of paper. The painting pads are prepared in such a way that they soak up the water only slightly. The applied drops remain visible on the surface for several hours before they slowly become almost invisible through evaporation. For now only a small change in the paper remains from this action. Only after repeating this process several times will the composition and the colors of the painting be visible even in the dry state due to the different types of water. Each water has its own color and structure, which leaves a trace on the paper. The sensitization for the finest color differences, the lightest nuances and floating perception processes can be explored. Over the exhibition period of seven weeks, eight works were created that were painted together by a large number of visitors and employees.



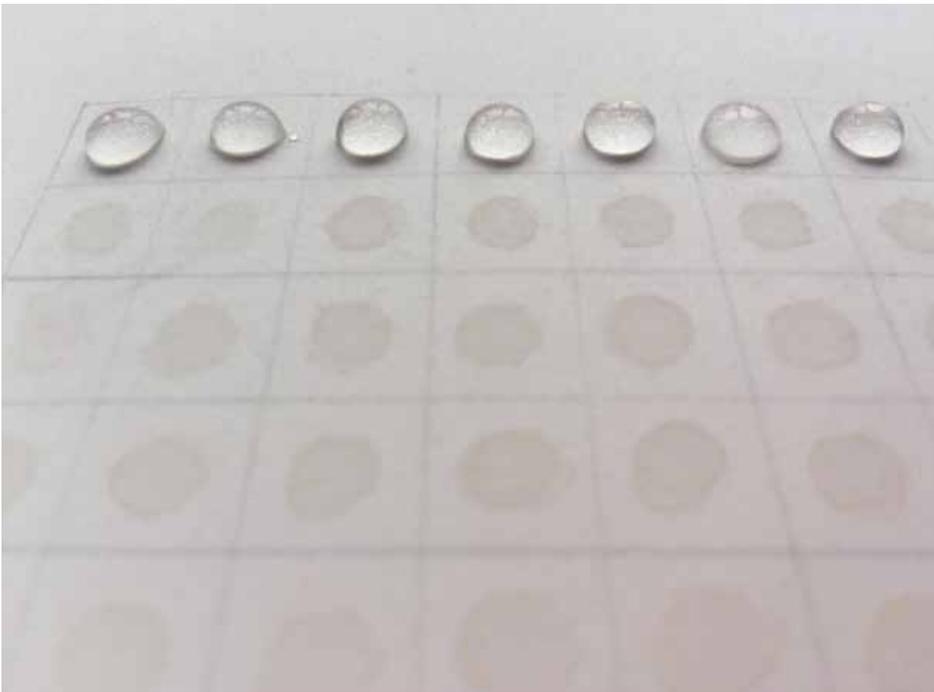
WASSERTROPFEN IM RASTER

engl.: water drops in a grid

May, 2018

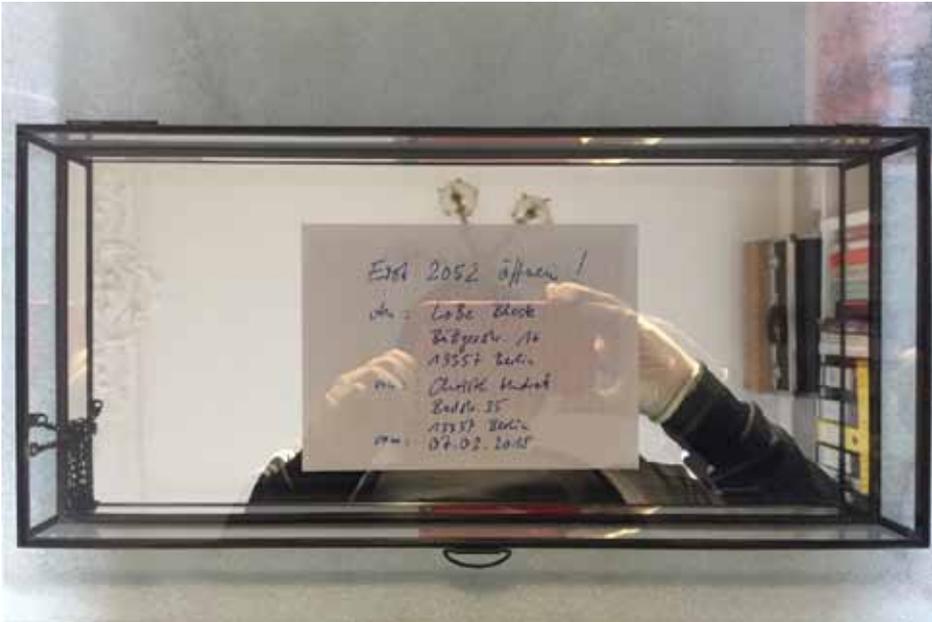
performative daily application of water on watercolor paper, based on the missing collage no. 15 by Hannah Höch. Title of the collage by Hannah Höch: Valley of Tears, without a year, group exhibition Verschollene (collages by Hannah Höch) curated by Martin G. Schmid and Jaro Straub, Scharaun project space, Berlin Siemensstadt

material and dimension:
paper 61 x 41 cm, grid 26 x 35, table, chair, glass, gloves, brush and water from the Hans Scharoun building in Scharaun space



Hannah Höch, lost collage no. 15

Over the period of the exhibition of five weeks, 910 water drops are placed daily on the paper in the drawn grid. by repeating the application of a drop with water several times, you will see the deposits and the color of the water after a while in the dried state.



LETTER TO A HOUSE - TIME CAPSULE

February, 2018
Time Capsule, Letter to a House,
art project for a building,
commissioned by Olivia Reynolds
LoBe Block by architect Brandl-
huber, Böttgerstrasse 16, 13357
Berlin,
handed over to Marc van Kempen
on 7th Feb. 2018 for installation in
his installation

material and dimension:
glass box (30 x 18 x 4 cm), envelo-
pe C6, 6 pages



The following is written on the
envelope in handwritten form,
translated into engl.:

Do not open until 2052!

To: LoBe Block
Böttgerstr. 16
13357 Berlin
By: Christl Mudrak
Badstrasse 35
13357 Berlin
from 02/07/2018

In a small mirrored glass box there is a multi-page letter from 2018, which is personally addressed to a house whose creation and establishment the artist accompanied. This letter will be sealed in a tightly locked glass niche in the building of the architect Arno Brandlhuber within an installation by the artist Marc van Kempen for many years. The LoBe block is addressed directly on the envelope, the contents of the letter are not known to anyone except the author. The letter should be delivered when the house is already 35 years old. The envelope informs that the letter should be opened not before in 2052.



DROP SPACE

May, 2016
installative painting
disputation presentation in the garden of Academy of Fine Arts, AVU Prague, Czech Republic

material and dimension:
acrylic and dispersion on PVC,
16 x 12 m

DROP SPACE was installed for this installation in the AVU Prague academy garden. The university cafeteria uses this part of the garden as an outdoor seating area in good weather. Students bring tables and chairs outside and sit wherever they like.

For the floor piece, thousands of white drops of paint are individually dropped onto the monochrome black painted surface. The foreground and background should come into equilibrium, with the white drops being raised and from the side viewing angle the painting thus initially appears predominantly white. If you step onto the painting surface, this relation changes towards equilibrium. The speculation with the contrast of white on black and the perception of crossing the painting ground are at the center of the work. There is a kind of noise on the surface of the picture.



VERTIGO SITE II

June, 2016
installative painting
group exhibition *Über die Linie hinaus*, curated by Valeria Weibel, A. and P. Klein collection, Kunstwerk, Museum Nussdorf

material and dimension:
acrylic and dispersion on PVC,
wood, paper, furniture
15 x 10 x 3 m

For this installation the exhibition space is painted with an expansive spiral on the entire surface of the floor, the exhibition walls and the objects in the room in order to create a vibrating, dynamic spatial experience inside. The structure that pervades the room, applied with a brush and paint, irritates the sense of space and balance. Space disappears as a tangible form that provides orientation. Visual perception triggers a physical reaction in the viewer, which inevitably affects the emotional state and behavior of the viewer on site.



DRIVE PAINTING

June, 2016
installative painting,
painting by car and dripping
Badstrasse 35, Berlin

material and dimension:
acrylic paint on PVC
3 buckets of black and white acrylic
paint, 1 bucket each of ultrama-
rine, magenta and yellow
approx. 300 square meters

Production of the work: Drive a car over a very large area of PVC sheeting, open the window and pour black paint onto a previously painted surface. Now drive over the area until everything is black. Then let the painting surface dry. Do the same procedure one after the other with the colors white, ultramarine, yellow and magenta. After a few days of drying, the surfaces are placed in the space provided.



BLAUPAUSE

engl.: blueprint

May, 2015

spatial drawing with blue paper
One to one, show with Monika
Jarecka, Galerie Hinten,
Chemnitz

material and dimension

blue paper, paper webs, drawing
pen, staple needles

ca. 15 sqm



BLAUPAUSE is a wall drawing with blue paper, a kind of self-copying blue-coated carbonless paper. In this mechanical process, the original and the copy are made at the same time using pressure. To make this hand drawing, the room is mirrored over the gallery floor. The connecting edge from wall to floor becomes the mirror axis. A repetitive line drawing and traces of work are transferred onto the paper. The spatial specifications of the small trapezoidal room in the rear gallery are thus transferred 1: 1 to contact copies.



CANVAS SPACE - THE STUDIO

December 2011 - December 2025
canvas space, studio experiment
Prenzlauer Promenade 149-151, Berlin

material and dimension:
canvas, zip fastener, primer
size 7 x 5 x 3 m

A canvas room as a space for reflecting
the work of an artist

For Leinwandraum all six walls of the studio are draped with canvas, thereby creating a 1:1 replica of the work space. For a few months, or maybe longer, this room will serve as a portable studio environment. The room can be viewed as a whole, as separate parts or as an individual surface. All surfaces of this practical structure are made of sturdy canvas. The sides of this room are made of long industrial zippers, allowing for quick assembly and disassembly of the room. The canvas room will receive a white primer. The intention is to make this workspace an all-white cube again, after the previous studio project *Painting Inside a Painting*. The doors and windows are left out, making the canvas room a fully functional space within the studio.

Stepping into the empty studio, you already find traces of creative work - fascinating and revealing in themselves - on all six surfaces of the canvas room. The process of artistic creation behind the finished works is laid bare. You see it in the streaks of color painted or sprayed over the outlines of a painting that once hung on the wall. You see footprints and marks on the freshly painted floor. Splashes of paint and primer on the floor, covered all over with small and large sprinkles. Remnants of handiwork, such as hammering, sawing and of driving nails into the wall. Even spatters of paint on the ceiling or the dried edges of a spilled paint bucket and mucky water on the floor.

From a forensic perspective, all of these traces are evidence for the creation and development of works of art, which leave the workspace as soon as someone determines that they are „complete.“ What remains is a space that keeps a record of the prerequisites required to produce intellectual commodities.



DROP SPACE

White on black, 1st room of the PUNKTHAUS, 188 sqm

September 2013
installative painting
group exhibition SEZZESSION, curated by Anne Naundorf, Sports and recreation center, Landsberger Alle 77, Berlin

material and dimension:
primer and acrylic paint in black and white on concrete and PVC floor,
room size 16 x 10.5 m

Since 2009 Mudrak has been working on various house projects. In addition to SCHWARZES HAUS WEISS, 2009-20123 in Zurich and HAUS VERTIGO, 2011 in Ulm, she conceived the PUNKTHAUS project in 2012, the rooms and facade of which are to be processed in different point systems.

The 1st room of the PUNKTHAUS, which has now been realized for the exhibition in the SEZ, is DROP SPACE. Thousands of drops of paint are dropped individually onto the monochrome painting surface. The foreground and background should be weighted roughly equally. Speculating with the contrast, white on black, and the imperceptible shift in weighting during the slow production process is the core of the work. There is a kind of noise on the surface of the picture. Further Drop Spaces are produced for Post Spatial Surfaces #1, curated by Rüdiger Lange 2015 in Berlin and KARAVANE Show in Kunsthalle Memmingen 2019.



STABILO

September, 2012
painting on site
3D DYS, group exhibition curated by
Alena Kupcikova,
National Gallery Prague,
Czech Republic

material and dimension:
acrylic and lacquer paint on pvc floor,
wooden bench and wall, space approx.
100 sqm

A place should be made specially visible. Its components are known, such as the string of words in a text that are to be noted. The most important passages are highlighted and should stand out. Consequently, an unbalanced, in places emphasized place belongs, because with the change of challenge marked places become against the homogeneous spatial structure.



CLEARING AND CLEANSING

April, 2012

Space occupancy,

Myspace, group exhibition curated by Franziska Hünig and Alexandra Schlund, Kunstraum Kreuzberg, Berlin

material and dimension:

Cleaning the showroom using the following means: Wall paint, plant light, Echinocactus Grusonii, vacuum cleaner, cleaning agent LOC, glass cleaner SEE, lemon water, mint oil, candlelight, cleaning meditation of a Buddhist monk, wishes and prayer
around 40 sqm

I was invited to a group exhibition that dealt with the topic „my space“ and added the fact that I should exhibit in the same room in which I had shown my master class work in 2007, a first, quite elaborate room installation and a trend-setting work for my further development . This room, which has now been assigned to me, was already my room for me, without my having to do anything. In order to actually make a new amount for this exhibition, I had the option of confirming my work from 2007 or of deleting and clearing this space in favor of a new work of art. I decided on the second and asked various friends about their means of clearing and clearing a room. Whereupon I carried out this cleaning and clearing of the room in all the ways mentioned and with the respective specific cleaning products. Fresh white wall paint was applied, plant light was built into the neon tube device, a huge cactus, also known as the mother-in-law or Echinocactus Grusonii, was set up as an energy absorber for a week on the room diagonal, all lint was meticulously removed with the vacuum cleaner, with the specially recommended cleaning agent LOC and The floor and windows were cleaned with the SEE glass cleaner. Lemon water and mint oil for a clarifying room fragrance was evaporated, candlelight was set up for several hours, a cleaning meditation was carried out by a Buddhist nun in my presence, in which she imagined every single side of the room as clean and receptive. The good wishes for this room and its future exhibits were expressed by me and a prayer for the good future of this room was formulated. After all types of cleaning were finished, the exhibition was opened.



WHALE WATCHING

March, 2012

Painting on site

ausgezeichnet! scholarship exhibition at
the Baden-Württemberg Art Foundation
Bierdermann Museum, Donaueschingen

material and dimension:

PVC floor, stretcher frame, wood, acrylic
paint, 2 ladders, objects

Room size approx. 120 square meters

The idea for this work comes from my trip to the coast of South Africa, which I was able to discover as a landscape that was new to me. A clarity and spaciousness in aggressive heat. For hours I sat on the rocks at Cape Agulhas to watch the sea at the point where the Atlantic and Indian Oceans meet and different water temperatures meet to mix. This is the place where you can see a lot of marine animals, whales and sharks. The shark watching cages on display can be found everywhere at the small ports. Anyone asked by the locals has done such an expedition before. We were on a whale watching tour from the beach for several days, always waiting for this event, that a fin or a huge body would appear on the surface of the sea, without understanding that everything is whale watching on site, even if none at all animal should show. That the way how to behave there and to perceive the environment is in itself whale watching.

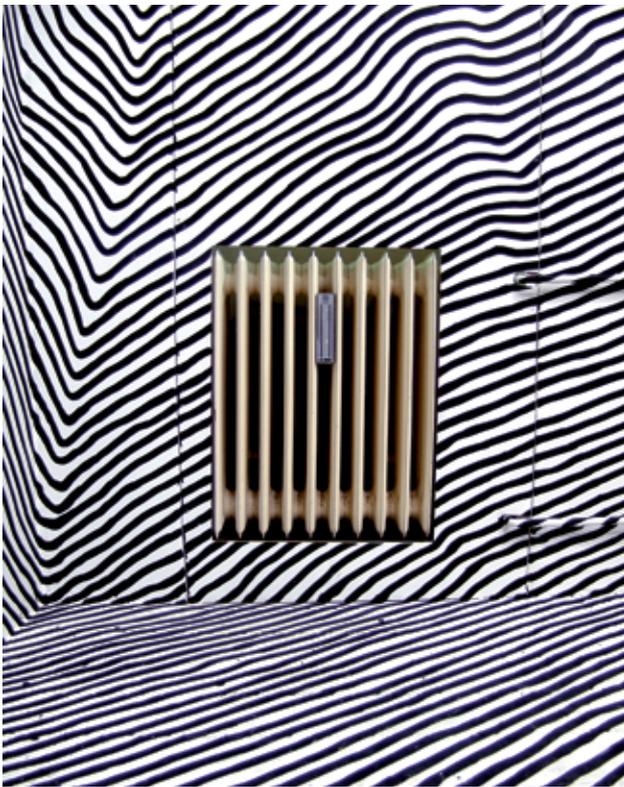


MOXIE. YELLOW CORNER

December, 2011
facade painting,
working with paint and brush outdoors,
ad hoc working groups,
Khayamandi community, Stellenbosch,
Western Cape

material and dimension:
Brush, primer, acrylic paints, acrylic on
various large, self-built huts made of
wood and corrugated iron, walls and
apartments

MOXIE means the following to me: To go out into the street, to recognize yourself really well and to recognize the places where the appearance of the space needs a change. Then I see if I have the courage and the drive to just start with the will to work and take action. It is enough to bring a brush and a pot of paint and start where you think. It then follows: The watching was conducted here. Other people will join in later and organization will only be done if needed.



DOUBLE CUTOUT

January 2011
 installation, LoBe residency exhibition with
 Jon Moscow
 Berlin-Wedding

material and dimension:
 dispersion and acrylic on
 wall, floor, ceiling and
 wooden construction for bench, entrance
 and windows, cactus collection, canvas
 and styrofoam objects and table



DOUBLE CUTOUT

The double cutout space is a work that I did for the residency at LoBe space in Berlin. It is meant as a symbiosis of my 2-studio-space project „Painting inside a Painting“ that combines the spiral spaces and the nature part that I opposed in this two rooms of my studio situation that are connected by a breakthrough in the wall of the size of a little window. On the other side there are growing those unbelievable unique cactus creature that are in this installation now at LoBe in the spiral spaces directly that already cutting out everything that is foreign to the structure of the spiral. Hereby we perceive by watching those cactuses in the moving space a doubled effect of distinguishing by their own solid form with jagged edge spikes and also the separation effect of the vivid pictorial and spatial structures. So the visitor is disorientated in a doubled sense as he is cutted-out just once the objects there twice.



HAUS VERTIGO

July 2011
installation
workshop: 19 - 23 July Frauenstrasse 1,
Ulm
42 participants, students, teacher and
assistants organization: H. Bochnig,
kontiki, vholm
open: 23 and 24 July
ca 500 visitors and 248 completed
questionnaires

material and dimension:
dispersion and acrylic paint
around 1000 sq.m exhibition space



In the workshop all the rooms of a large commercial building in Ulm have been painted with expansive spirals and ellipses on the entire surface of the interior spaces to create a vibrant, dynamic spatial experience. Applied with a brush and paint, immersive spirals irritate the sense of space and balance. Space as a tangible shape, orientation granted disappears. By the visual perception a physical reaction is triggered, which inevitably affects the emotional state. The experiences and feelings while working are daily documented by the workshop participants. After completion of the collaborative painting the house was opened to the public. All visitors were invited to test the feeling of space there and to fill out a questionnaire about their experiences.



EL CAIDERO

January 2011

floorplan transmission according to the site measuring of the cave apartment with 4 rooms carved manually, site specific drawing, Artenara stone house project I, cave residence El Caidero, Las Cuevas, Artenara, Gran Canaria, Spain

material and dimension:

black acrylic paint, blue pigmented chalk line, surveying instruments

year of construction 1915, transfer surface ca 220 sq.m located on the mountain

I had the chance to spend some nights at the El Caidero mountain cave residence (built around 1915 and named after the nearby waterfall) in the Las Cuevas cave region, not far from the mountain village of Artenara (altitude: 1260 m) on the island of Gran Canaria.

The Las Cuevas cave residences are designed as simple accommodations, which can be driven further into the rock if required. With plenty of physical labor and few building materials, the local mountain farmers were able to create a place for themselves and their animals. The thick rock face maintains a constant room temperature between 20 and 22°C from summer to winter.

I performed some measurements in order to better understand the structure of the cave. My cot was 8.50 m deep inside the cave; I traced a perpendicular line and marked it on top of the rock. I was always interested in seeing where the rock face and the caves would be located as seen from the mountain top. After transferring the ground plan of the cave, I marked the outlines of the living quarters and the vectors of movement within the room using paint and a brush. I painted a growing spiral onto the rock, which extends across the section of the mountain insulated with cement and rocks.

SPICY MEISSEN

November 2010
installation, Hol, Hús og Bæn, fellows
exhibition, Kunststiftung Baden-
Württemberg, Gerokstrasse 35, Stuttgart

material and dimension:
dispersion, acrylic and enamel on paper
and carpets, n2 canvases, cactuses and
mattress, 2 rooms, ca 75 sq.m



Utilizing lavish amounts of material and powerful painted and plastic actions, this environment interferes with the architectural space in order to transform it into a grotto-like environment. Created on site, this walk-in image space fulfills several functions: it is a space for actions, exhibitions and experiences that activates all senses. The creative process begins with the conversion of the space with material-intensive attributions and intrusions into the architectural space: e.g., by wrapping the white cube to achieve a scenic effect and by removing right angles by applying paper webs that completely cover all walls, ceilings and windows. By bending, folding, compressing and layering the paper strips and sweeping across the room with a paintbrush, the outer world and spatial coordinates are concealed. Black lines that cross the foggy or gestural wall paint in the form of signs, brush strokes, marks or rotating spiral shapes play a decisive role in removing spatial boundaries and adding dynamics to the room. Densely layered lengths of carpet curled up at the sides, which were also integrated into the painting process, provide additional irritation and treading experience. The soft, almost cotton-like floor absorbs and slows your movement, as in a dream state. Colorful or shrill neon lights let the

visitor delve into a surreal, organic inner world that runs contrary to the real course of time. The already challenging retinal and tactile ambience is enriched by the installation of several painted screens that are also covered in a mazy web of lines. Nooks and niches are occupied by bizarre cactuses that are acting either as sculptures or „characters“ (performers) while also posing as enticing traps for their victims. The growth structures and „aura“ of these bio-sculptures are also projected onto their environment as proliferating graphisms. The optical interaction of signs, patterned lines and spirals, which add to the confusion, are reminiscent of tribal art forms (compare to rock and cave paintings), which were a result of originally ritual actions.

The procedure shares parallels with an archaic ritual, where an action is performed with automated (almost dazed) and obsessive repetitions over an extended period of time. Alternating perspectives and reference points are orchestrated by layering graphic structures and spatial adjustments, which can lead to the observer experiencing feelings of disorientation, overcrowding and deliriousness.

Text by Susanne Jakob,
Kunstverein Neuhausen



PAINTING INSIDE A PAINTING

September 2009 - January 2012,
 installation in the studio, research on
 working methods, Prenzlauer Promenade
 149-151, Berlin

material and dimension:
 dispersion, acrylic and enamel on wall,
 floor, ceiling, canvas, objects, styrofoam
 and carpets, cactuses,
 HAUS VERTIGO model
 2 rooms, ca 80 sq.m

What do the paintings and objects I create
 in my installations look like? That was the
 issue that moved me to this studio project.
 Can these images transport my painted
 spaces? Or will these spaces always be
 only temporary overlays of places and
 then disappear again? Does my way of
 painting change because I work in a room
 that was altered by me?

Prior to this project, my studio rooms were
 always white. - Neutral?

Is there anything like a neutral room
 for painting at all in my opinion? These
 questions have led me to this studio
 project limited to 2 years at the moment,
 which I work on next to other specifically
 local projects.



After the first year I had an urgent need to
 rent an additional room, and to construct
 a representation of nature „over there“,
 which was personified by a fast-growing
 cactus collection with real characters. Both
 rooms are adjacent to each other, are the
 same size and floor plans are reflected
 axisymmetrically to the common wall.



In my studio space I was in an increasing
 distress by my own paintings, which were
 everywhere and I could see the painted
 patterns even at night after a long day at
 the studio with closed eyes. So I wanted
 to create a picture of my „nature space“
 in the studio, which I use mainly for
 relaxation and inspiration and most guests
 preferred that place. So I took a small-sized
 rectangle out of the wall. This seems to
 be the only picture in my studio space,
 and it is framed by the entire room. From
 the side of the „nature area“ the view is
 not really strong. Since then, however, the
 painting extends even into this space and
 is of hand.



SCHWARZES HAUS WEISS

transl.: black house white

October 2009 - July 2011 monochrome collaborative painting, ETH Höggerberg campus, Department of Architecture, building HDX, Zurich, Switzerland

material and dimension:
black and white acrylic and enamel,
painted and sprayed 2-storey house with
4 rooms, approximately 105 sq.m living
space, interior and exterior surface of the
house black and then white coated



A small single-family house from the 1950s on the campus of the ETH technical university on Höggerberg in Zurich was first painted all in black and then all in white.

The house was to be painted from inside and outside with the same amount of black and white paint. Approximately 60 architecture students of the ET Zurich were entrusted with this task. From early October 2009, the entire surface of the house was painted in black and then, from the middle of May 2010, all in white. After that, everybody was invited to live here and test the house.

MEET PEDRO

22nd 26th May 2008

Performance in a store window
RE-INTERVENTION PROJECT 135, No.3,
curated by Soledad Garcia, 135 New
Cross Road, London SE14 5DJ

material and dimension:

handmade cat costume, paper, pens,
books, bird cage, various devices,
flowers, birthday cake, trampoline,
2,50 x 2,00 x 0,60 m store window size



I developed a character intended to facilitate contact with neighbors for the shop window of a British family of artists in the New Cross district of London.

Thus, I stood behind the window for five days wearing a handmade cat costume, assuming the role of Pedro.

Next to its pictorial qualities, the costume also had the quality of transcending the parallel worlds of the white art student at the renowned Goldsmiths College, me, and the predominantly black lower class of New Cross. A lively exchange between Pedro and the locals ensued that would not be possible without a costume.



THE NEST

2nd to 23rd September 2008
installation of a paper house, test living,
test resident curator Sven Schuch, The
Nest, Flat 3, New Cross Road 481,
London SE 14

material and dimension:
dispersion, fluorescent acrylic and enamel
on paper and tape, collected visual
material, own sketchbooks and diaries,
several mirrors, mattress and bedding, 3
book, ca 8sq.m in a 20sq.m big kitchen

During my time in New Cross, London, I lived on a mattress in the kitchen of a flat share. This living situation simultaneously limited my private sphere and enabled me to have a controlling function over the kitchen, as it was the focal point of the flat share.

In the installation the ‚Nest‘ I intended to translate and test out the experience of this double function; I wanted someone to live in my work, so that real space and pictorial space could link or operate in parallel. And especially, I wanted to experience how an installation can affect an inhabitant. What will happen to me, will it be painful for me, if someone really uses my work and therewith inevitable changes and destroys it?

It seemed to me that Sven Schuch, a curator and dance theoretician, was suitable for this experiment as a test inhabitant. I had already worked with him and he was familiar with my work. [solo exhibition, ‚Vertigo‘ 2008 at FIELDS, Berlin]

Sven inhabited the paper house for three weeks (2 September to 23 September 2008). He was allowed to do whatever he wanted with and in the installation and had full freedom of decision. It was important to me that he would write a diary and that he would document the changes, as I didn't want to be present during his stay.



RAUSGEBOXT

September, 2007 - July ,2008
 site-specific installation,
 left: view from the bathroom balcony,
 below view into the level of the exuberant
 pool, Degree Show, Master of Fine Art,
 Laurie Grove Baths, Goldsmiths College
 London

material and dimension:
 multilayer plywood, white emulsion paint
 and light gray floor coating,
 30sqm booth size in the historic bathing
 building from 1898 with approx. 400sqm
 floor space, 10 x 30m pool size,
 2.05m max. Pool depth

RAUSGEBOXT (transl.: boxed out) should make two places in a room visible at the same time and keep another place closed. The Laurie Grove Baths in London, built in 1898, is one of those special places. Thousands of South Londoners have learned to swim at this bathing establishment. It opened as a municipal initiative to civilize the "great unwashed".

The building has been used as a studio for art students at Goldsmiths College for around 30 years. At that time, a wooden plate was stretched over the large pool on a wall construction, so that there are 10 plywood berths for about 30 artists. The pool had not been accessible since then.

I set up a black paper tent in one of these bunks as a privacy screen at my workplace and then drilled a hole towards the pool without permission after my repeated requests to enter the pool were denied. I wanted to experience the unknown place under my workplace. After exploring the huge pool with a flashlight, I cleaned the 300 square meter pool, because I wanted to free the pool from the dust and dirt that had accumulated over many years so that the room below could be made to match the one above and I could use it as a secret workspace.

By removing the tent, the now quite large opening in the ground became visible. My opposition needed to be explained. According to the instructions of the "Health & Safety" department, a security barrier was erected after negotiations so that visitors could safely approach the opening.

The works that were created during my 2-year study in London have been deposited in this pool unnoticed and hidden to this day. So to this day I follow with interest that place that is unknown to the current users of this building.



ZONE

February 2008
installation for the solo show Vertigo,
curated by Sven Schuch, FIELD project
space, Auguststrasse 65, Berlin

material and dimension:
dispersion and acrylic paint on paper,
carpet and tape, fluorescent lighting,
wood, plastic film and canvas
3 rooms of around 85 sq.m

For the project VERTIGO, has developed the site-specific, installation ZONE. The artist wraps the entire space in paper, creating an amorphous structure, which she subsequently covers with room-encompassing spirals. These spirals, applied with a paint brush and black paint, irritate the viewer's sense of space and balance.

The room has lost its comprehensible form, that otherwise provides orientation. Mediated by visual perception, a bodily response is brought about which inevitably influences the viewer's emotional state and is based on physical rules and physiological mechanisms.

One could speak of an emotion-evoking space that causes a feedback effect which refuses any judgments about subject and object, inside and outside, activity and passivity, true or false.

adapted from a text

by Sven Schuch



VDSEFW:

45% REGENWAHRSCHEINLICHKEIT

engl.: Attempt to make a misguided miracle impulse visible: 45% chance of rain

October 2008,

Versuch des Sichtbarmachens eines fehlgeleiteten Wunderimpulses:

45% Regenwahrscheinlichkeit,

site-specific installation, painting

outdoors, roof terrace of Kölischer

Kunstverein, symposium: Die

Bedingungen der Aufführung,

Kunststiftung NRW

material and dimension:

dispersion, acrylic and fluorescent paint

on paper, carpet and tape, felt overshoes

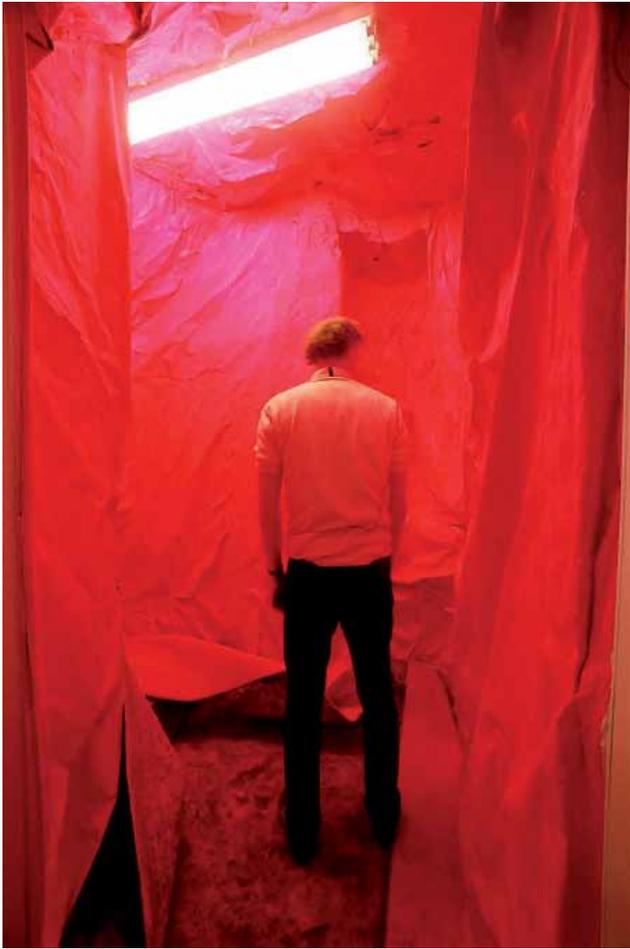
30 sq.m roof terrace, 3.5 m wall height

What are the prerequisites for a performance? What do a specific situation, a location or uncontrollable factors contribute to the genesis of artistic work? How do I deal with it?

Various artists from the disciplines of performing arts, dance, literature, music and visual arts came together for a symposium at the Kölischer Kunstverein arts association in order to work on questions such as these and to show each other their work.

The premise during the production process was to observe own processes and artistic chains of thought. I chose the roof terrace of the building of the arts association from the 1950s as the venue for my paintings.

The idea was to work outdoors in late October and have the rain paint with me, if possible, to endure three days outside and let the dreary, rainy weather influence my work. The expansive painting technique inevitably led to overlaps between the sphere of the painting and the real sphere. Existing facilities of the institution, such as the smoking area with ashtrays, pictograms, signboards or the ladder leading to the flat roof remain where they are and are thereby integrated into the three-dimensional painting. The real space can be utilized within the pictorial space.



FOR HIGER POWER

July, 2007
site-specific installation and painting,
group show Reich und Schön müssen
leider draussen bleiben,
FIELD project space, Berlin

material and dimension:
fluorescent acrylic and dispersion on
paper and oriental carpet neon lights
8 sq.m space

FOR HIGHER POWER is a place where the force of color is experienced physically. The bright appearance of these repeatedly applied fluorescent luminous paint dissolves perceptibly from the carrier. The spatial depth is no longer clearly visible and this forces to touch the surface in order to understand.

The space appears to exist in a double sense, as a physical location and as an appearing image. The viewer is in a space that seems to radiate in its red-hot monochromity heat, aggressiveness and intensity.

The surface of this very small, with paper draped space is completely covered with neon red acrylic paint up to the strong neon light source. The aggressive brightness and luminosity of the fluorescent coating from the persian carpet to the ceiling create physical conditions and behavioral responses.