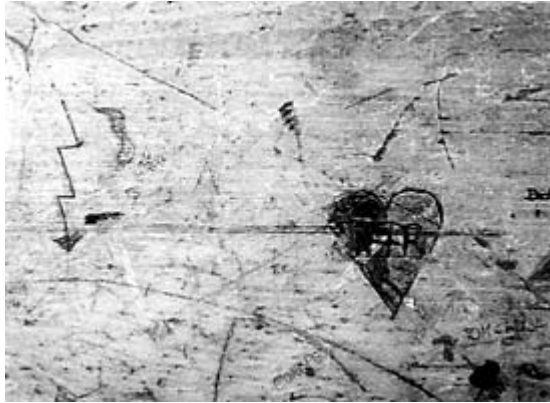


"Scenes/Spaces"

Exhibition /Installations



Master Class for Metal Works at the Academy of Artistic and Industrial Design of Linz

Norbert Artner

Rainer Atzlinger

Sabine Bitter/Pepi Maier

Stefan Brandtmayr

Christiane Friedrich

Harald Hinterreithner

Hannes Karl

Andreas Sagmeister

Coordinator: Stefan Brandtmayr

Commissioned by Ars Electronica (Brucknerhaus Linz)

Norbert Artner

Visitors interact with the configuration of the pieces on the board. Through their contact, the pieces (characters) and the persons acting on the board create visual scenes.

Rainer Atzlinger

Two towers of monitors presenting a rhythmic staccato of news broadcasts, movies, commercials, etc. in a relentless medley. We can take such mixtures in at home around the clock, like a cocktail. Continuous feeding via TV makes fiction and reality relative. One can only get a faint idea of the images that are shown. The on-looker is drawn in by two flashing strips of light, turned into a "consumer" and exposed to the onrush of images no longer discernible from each other.

Sabine Bitter/Pepi Maier

Untitled

(Every accelerator has its brake)

Three antitank obstacles and a concrete wall (350x200x40) on wheels.

Stefan Brandtmayr

Fred and Ginger over 15 Rounds

The scene of events becomes a stage. Male rituals of heroism and longing to attain absolute goals are replaced by dancing. The aesthetics of violence are contrasted with the feigned harmony of sentimental Hollywood romanticism.

Above the boxing ring, there is a ring made of suspended metal grid from where film sequences of Fred Astaire and Ginger Rogers routines are shown non-stop. Noises of a boxing match provide the background.

Christiane Friedrich **On "A Midsummernight's Dream"**

Shakespeare stands at the turn to patriarchy and its view of the world dominated by reason and science. He uses old symbols without being emotionally involved, from an ironic distance.

Nowadays, we sorely miss yin values, such as nature, emotion or devotion. We do not trust them anymore. They are woods of glass, every move you make in this world may hurt you or somebody else.

Oberon's strife for power is contrasted with Titania's ability to love. In a quarrel, he demands that she deliver her foster son, who under matriarchal law would succeed to the throne of the fairy kingdom. Oberon's spell forces Titania to perform her ritual of healing and fertility in the form of a cruel parody. The play has a happy ending. Laughter dies and turns to glass.

Harald Hinterreithner

Over the decades in which they are in use, sterile, standardized school benches become carriers of images. Lines, names, hearts, genitals, etc., a great variety of signs carved into the wood, drawn or written on the surface, give evidence of emotions developing in a system that does not allow for one's own space. The installation consists of six benches put on bases. The table-tops are turned into a vertical position. Almost inaudible school noise provides the background.

Hannes Karl

Silhouettes are projected onto special fluorescent screens by means of a flash announced beforehand. The silhouettes remain visible for a few seconds, then disappear again and make room for a new scenario. The on-looker and actor has an infinite string of possibilities in watching his silhouette in different roles.

Andreas Sagmeister

Stylized and symbolic metal figures are incorporated into the continuously changing scenes created by the on-lookers. The Venus of Milo in front of a cloakroom mirror. A slim figure reacts to the general discussion on art by acoustic verbal signals, and in the concert hall there is a lady all dressed up.